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LAW AND MUSIC.

A Demurrer and an Argument on Criticism.

Probably nothing published in *MUSICAL AMERICA* has aroused as much discussion and interest as the article written by Miss Alma Webster Powell, some weeks ago, in which this charming and successful artist explained the reasons why she had taken up the study of law, in addition to that of music, as a direct aid to her worthy ambition to occupy a foremost place in the art world.

The position taken was so unique, so extraordinary, so different from the usual course that there is no wonder it excited unusual interest.

At first it would appear as if the study of so dry a subject as law would be the one thing that no one would dream of attempting, who desired to take a high place as a singer.

And yet a little investigation will show that Miss Powell has hit upon a radical defect in the universal course of training for any special object, and like the clever and brave woman that she is, has set about to remedy it so far, at least, as she herself is concerned.

* * *

With all those who desire to enter upon a professional career it goes without saying that the study of music is taken up to obtain success, a competency, perhaps.

Few, however, even of the most talented ever get farther than a fair living, while the majority eke out a miserable existence.

Of the most successful, how few are there who find that they have enough laid by to provide for a rainy day or old age?

With the great mass of the profession it is one constant drudgery all the time, a hand to mouth struggle.

Where is the fault? What is the trouble?

It is surely not the indifference of the world to music. The public pays out millions annually for music, musical instruments, and musical entertainment.

The trouble must, therefore, lie with the musicians themselves.

The half contemptuous expression, "Oh! he's a musician!" will go far to explain the situation.

By this expression the average man means to say: "He can play, he can sing, but he's a visionary, impracticable, reckless and unreliable fellow, utterly useless for the ordinary duties of life. He's very charming to have with you for an evening's entertainment or to teach one's children, but for all else he is, as the French say 'impossible.'"

Whence this judgment?

It is the result of practical experience with the profession.

Why are musicians impracticable, unreliable people in the ordinary affairs of life?

Simply because they are one-sided, because they live in a world of sentiment, of visions. Because they know little and care less about anything and everything, except music.

The average musician never reads a daily paper. If he does it is only when a friend has sent him a marked copy of a bad notice.

He takes no interest in politics or business affairs, or religion. The Pope may sit on the throne of England, or the President of France may be assassinated or the tariff be

raised or free trade come. It is "allee samee" to him. This royal indifference permeates to the affairs of his own home, and unless he has a careful wife to pull him through you will find his rent unpaid, his children growing up as best they may, his creditors making his life a weary, but it matters not. He has his beloved fiddle, or his voice, or his piano, and there you are.

The trouble with the musician is the absolute one-sidedness of his education.

The moment a child displays musical talent it is taught nothing but music. It is music from morn till night.

What can you expect?

You certainly cannot expect a well balanced mind.

This is the radical trouble with our entire system of education of those who show talent. Instead of being

helped where they are weak, they are forced where they are strong, and thus our brainiest men and women become, by training, absolutely unfitted for the ordinary duties of life.

When, therefore, Miss Powell took up the study of law as a healthful balance to the study of music, she displayed a wisdom far beyond that shown by her critics and detractors.

* * *

I had an interview with the lady the other day, and found her all the more charming because in addition to grace of person and rare talent she is so intelligent and self-reliant.

"I ought to have been born a boy," said she. I demurred.

"Madam," said I, "you do yourself, as well as your sex,



ALMA WEBSTER POWELL.

an injustice. You have proven yourself, by your letter that I published the other day, impatient of opposition and defiant of criticism, after having requested it; which is entirely feminine."

"Ah!" said she, with an arch look: "You say that all we singers want is praise, praise, praise!"

"Surely the singer is an unhappy creature enough, and certainly does not look for more blame than she deserves. Praise is necessary to her progress, blame she gets anyway."

"Madame," I ventured, "praise has killed more talent than blame!"

"A critic," she continued, superbly disdaining any reply, "can safely slash at her art, the quality of her voice, her appearance, her phrasing, but when he attempts to criticise her voice-production his place is a back seat, and unless he is himself a singer he knows nothing at all about method!"

"Then," said I laughing, "Van Dyck and Saléza are the only ones who should dare write criticism on Jean de Reszke and vice-versa?"

"Association with the great artists," she pursued, still maintaining a woman's privilege never to meet an argument, "observation and attention will never teach him tone production, and even if he sings he knows nothing about a soprano."

"I claim that my method of singing is perfect for my voice, not for another's voice. I do not need a critic's help to find out my vocal faults, but when he criticises my art I listen attentively."

"Madam," I again ventured, "it is your art that he undertakes to criticise. Your art includes your tone formation!"

"I take a stand of independence," resumed the lady, entirely impervious to my interruptions, "and feel free to judge the critics' criticisms from my own knowledge of voice-culture, which even in its incomplete state is greater than theirs. I will bow before the critic's superior knowledge of art, his greater experience, his larger mind and other qualities, but he gets beyond his depth when he gives advice about method and tone-production. Only that critic who has made a life study of the voice has a right to decide that a singer uses a bad method. There may be many such. I know but one—Warren Davenport, whose cuts and slashes are worth their weight in gold. He knows what he is talking about, and my defiance vanishes before the truth of his criticism."

"My dear Madam," said I, "Mr. Davenport has written me that he thinks you are mistaken, that you are coloratura—"

"Sir!" continued the lady, with a superb gesture, "what we want is correct criticism, and how is one to know what is correct? We read one thing in one paper, a different one in another, and in another just the opposite! Among these terrifying contradictions what shall the student extract for encouragement?—Naturally the praise."

"The fabric of criticism, as a whole, is a farce, and the best thing to do is to pick out the grain of gold, and then throw the rest into the waste paper basket!"

"Madam," said I, as I rose to my feet: "Heaven help the opposition counsel if you ever state your case to a jury. You are sure to win."

"Because I shall be right!" said she.

"Not necessarily," said I, "but when a pretty woman backs up her argument with a pair of flashing black eyes and a glorious voice there's no jury that can withstand her. I know I can't."

JOHN C. FREUND.

A Charming Hostess.—Among the ladies of our best society no one is more hospitable to the foreign artists than Mrs. Ditson, wife of Mr. Charles H. Ditson, the music publisher. Last week she entertained Edouard and Jean de Reszke at lunch, and later gave a reception to M. Henri Albers of the Grau Opera Company. The reception was largely attended by fashionables.

Lehmann's Health.—Mme. Lilli Lehmann is in good health again, and suffers only from the bronchitis which has prevented her from singing lately. Her illness did not worry her much, for by the terms of her contract with Mr. Grau, she receives a salary and her living expenses. By the way, Mme. Nordica has kept in remarkably good health this season. She spent a few days in Lakewood last week, and greatly enjoyed the change of air.

THE BROOKLYN INSTITUTE.

BROOKLYN, March 6, 1899.

Although the calendar announces March as the first spring month, the Brooklyn Institute is giving a series of "mid-winter concerts." The third was given in Association Hall last Thursday evening by Max Heinrich and Mrs. Hadden Alexander.

Mr. Heinrich contributed songs by Schubert, Franz, Schumann, Tschaikowsky, Mendelssohn, Gounod, MacDowell, Mackenzie and Clay—an astonishing collection from the poetical as well as musical standpoint. He played his own piano accompaniments, during which he exhibited the imagination and skill of a finished pianist. Few professional accompanists play the piano parts to the Schumann lieder as artistically as Mr. Heinrich plays them. Most remarkable of all to me, was that the singer gave his entire list of songs from memory.



MRS. HADDEN ALEXANDER.

To his full, resonant and sympathetic baritone, this singer unites that rare intelligence which illustrates the difference between sentiment and sentimentality. The audience received him with enthusiasm.

A hearty reception also awaited Mrs. Alexander, who played for the first time in Brooklyn. Seated at the piano, the lady revealed the dignity and repose of a man. I trust she will accept this as a compliment, for deliver me from the fussy, womanish performance! Mrs. Alexander chose for her first number MacDowell's "Tragic," sonata, a broad and scholarly composition, and she played it as the composer wishes it played. Mrs. Alexander has studied with MacDowell, and her playing shows the influence of his intellectuality. In the two groups of short pieces which followed, she exhibited more of her own individuality. The Schumann romance opus 124, proved one of those little gems that one, despite her objections to encores, would love to hear played a second time.

Mrs. Alexander made an exceptionally favorable impression. After the delightful manner in which she played the Schumann morceau, I wished, for her sake, that her selections included more Schumann.

EMMA TRAPPER.

Staats Musicale.—A very interesting musicale took place March 1, at the Staats Piano School, No. 489 Fifth avenue, New York. The assisting artists were: Miss Presby, Mr. Walling, Mr. A. Severn and Mr. Henry Taylor Staats.



DIRTY WORK.

I understand that persistent efforts are being made to injure Mr. Emil Sauer, the distinguished pianist in his tour through the country, and that circulars are being sent out to newspaper men and managers containing clippings from a certain newspaper, calculated to injure him. One of these circulars reads as follows:

February 11, 1899.

JUST READ THIS:

"Sauer is not as great an artist as Rosenthal in technique or in the interpretation of great masterpieces of composition."

From this week's issue of the New York "Telegraph." Rosenthal will visit your city.

Another extract which is being sent out contains the following passage:

"The pianist who depends upon his art alone to win success is the true musician. Long hair, eccentric dress or a poetic appearance may impress a volatile public for a time, but these characteristics carry little weight with those who love music for what it is and what it means."

The "Daily Telegraph," the paper from which these extracts are said to be quoted, is a bright sheet, devoted to the interests of Tammany Hall, massage parlors, soubrettes and other interesting members of society, but it is not recognized as authority in the musical world. Even if it were, however, such articles are not legitimate advertising, and nobody would despise their use more thoroughly than Mr. Moriz Rosenthal, the distinguished pianist, in whose interest these attacks on Mr. Sauer are being sent out broadcast. I am informed that these circulars emanate from the Wolfsohn Musical Bureau, which has Mr. Rosenthal's tour in charge. They are worthy of the bureau which seems to be unable to do its business in a legitimate and straightforward manner.

As far as Mr. Rosenthal is concerned, I am quite sure from my personal knowledge of his character, that no one is more averse to such dirty work than he. Rosenthal is not merely a very great artist and fully able to rest on his own merits, but he is a very fine man, with plenty of character, altogether above tricks of all kinds, and certainly above the use of improper methods to boom his concerts.

As far as Mr. Sauer is concerned, he will not suffer by these attempts to prejudice public opinion against him. He is a great artist, and as fully able as Mr. Rosenthal to depend on his merits for his success as will be fully recognized wherever he appears and plays.

Liebling in Montreal.—At the concert of Lady Hallé, in Montreal, Canada, last Tuesday, Mr. Max Liebling was the assisting pianist and accompanist.

Interesting Musicale.—On the occasion of her birthday, last Friday, Mrs. Henry Liebmann invited over one hundred persons to her handsome residence, at No. 125 East Eighth street, New York, to meet some of her artist friends, and to enjoy them in an exceptionally delightful programme. Those who took part were Mr. Paolo Gallico, Mr. Max Liebling, Mr. Bernhard Sinsheimer, Mr. Skalma and Mr. Henri Ern.

Manuscript Concert.—The Manuscript Society, of New York, held its sixtieth private meeting on March 3, in the rooms of the Transportation Club, Hotel Manhattan. A very interesting programme was presented, including compositions by Karl Feininger, Charles Fonteyn Manney, Mrs. H. H. A. Beach, Paola La Villa, Preston Ware Orem, Edward Baxter Felton, Edward Grieg, Chas. B. Hawley, Bruno Oscar Klein and C. Villiers Stanford. The performers were Mr. and Mrs. Karl Feininger, Mr. Enrico Scognamiglio, Miss Martha Miner, Mrs. Frederic Dean, Mr. Henry Schradieck, Miss Lillian Kompff, Mr. Tor Van Pyk, and the choir of the "Old First" Church. The organization has been doing invaluable work this season, but much of its importance has been lost owing to the very unsuitable quarters in which the concerts are held. The committee should endeavor to secure a room with proper acoustic qualities for next season.

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THE COMPOSER OF "ERO E LEANDRO."

Something About His Work and Himself.

Signor Luigi Mancinelli, whose opera "Ero e Leandro" was slated for production at the Metropolitan Opera House on the evening of March 10, was born February 5, 1848, in Orvieto, not far from Rome. He was at first intended for a commercial career, but his inclinations for music were so strong as to cause his parents, while he was still young, to let him follow that art. He began with the violoncello, after a year or so obtaining the post of third cellist at the theatre of La Pergola. Then he studied composition, and was one of the orchestra at the Opera in Rome. In 1875 he conducted a centenary performance of Spontini's "Vestal," in Jesi, Spontini's native town, after this becoming director of the Conservatory at Bologna.



LUIGI MANCINELLI.

In 1887 he was engaged as principal conductor for the opera season at Drury Lane, London, by Sir Augustus Harris. The next year the company went to Covent Garden, and Signor Mancinelli still remains its principal conductor. His was the honor to direct the first Covent Garden performances of "Die Meistersinger" (in Italian) and "Tristan und Isolde" with the De Reszkes, "Otello" with Tamagno and "Falstaff" with Maurel. During the winter seasons from 1887 to 1893 he was principal conductor at the Teatro Real, in Madrid, and conducted the first performances in Spain of "Lohengrin," "The Flying Dutchman," "Die Meistersinger" and "Tannhäuser." He composed songs and smaller pieces which were published by Ricordi when in Rome, and later an overture and five entr'actes for "Cleopatra," a prelude and an entr'acte for "Messalina," an orchestral suite, "Scènes Venezianes," two masses and the oratorio "Isaías."

The original story of "Ero e Leandro," arranged as a libretto by Boito, has to do only with the two characters, Hero, a beautiful young priestess of Venus at Sestos, who was seen and loved by Leander, a youth of Abydos, at the celebration of the festival of Venus and Adonis. Being forbidden to marry by her vows as priestess, Hero allowed Leander to visit her in her lonely tower by the sea, to reach which he was obliged to swim the Hellespont. Hero guided him by a lamp placed in her tower, which, going out one night, caused Leander to perish. Finding his body on the shore next morning, Hero leaped to her own death in the sea. With wonderful skill, Boito has woven other characters into this story, and has added a number of dramatic and logical incidents.

Of the music itself, Signor Mancinelli, in an analysis of his opera written last spring for "The Æolian Quarterly," said: "What points of resemblance can anybody find between Wagner's operas and 'Hero and Leander'? In the 'Nibelungen' Wagner has discarded almost entirely the combination of the voices. I, on the other hand, following the example set by Verdi, have always intrusted to the voices the development of the melody, endeavoring to let it rest upon and to enrich it with, all the resources of modern instrumentation; and, notwithstanding the continuity or unbrokenness of the music from the beginning to the end of every act, my opera can be divided into separate pieces, arias, duets, concerted pieces, choruses, etc. This ought to prove that, in so far as regards a system, 'Hero and Leander' belongs to the last Verdian form." The work will be reviewed in MUSICAL AMERICA next week.

SILBERFELD CONCERT.

The benefit concert given by Mr. William N. Semnacher for his talented little piano pupils, the Misses Bessie and Mamie Silberfeld, at Mendelssohn Hall, on Wednesday of last week, was a success in every way, as a large audience attended, and the young artists did themselves and their capable instructor full justice.

Both sisters possess technical ability of no mean order, but that is not their greatest gift. They are thoroughly musical, and their playing is interesting entirely aside from its clearness and correctness. They phrase intelligently, pedal with rare taste, and are imbued with undeniable temperament. Naturally enough, even such unusual talent might run wild without proper direction and training, and it is on this account that to Mr. Semnacher should fall a large share of the appreciation and applause showered so liberally last week on the gifted sisters. Miss Kathrin Hilke, soprano, and Mr. Max Droge, 'cellist, were the assisting artists.

RUBINSTEIN CLUB CONCERT.

In spite of exceedingly inclement weather, the second concert, this season, of the Rubinstein Club, under the masterful direction of Mr. Wm. R. Chapman, attracted a large and unusually distinguished audience to the Waldorf-Astoria, New York, on Thursday of last week. Those who had ventured out were amply rewarded, for the club was at its very best, and presented a programme that for interest and variety could not have been improved upon.

The part-songs were all done with utmost finish, due regard being shown for every detail of phrasing, and every nicety of nuance. The attack was concerted and accurate, and the obedience to the slightest wish of Mr. Chapman's bâton, an unconscious tribute to his skill and authority. New York has not enough of such concerts.

Mrs. J. L. Strahan sang very tastefully an incidental solo in Von Weinzierl's "Dance Song," and Mrs. Louise Cowles Weedon revealed temperament and art in two vocal numbers by Chadwick and Fischer. Mr. Hubert Arnold played violin solos, and Mr. Emile Levy accompanied with his accustomed aplomb.

Time. Schiller to Play.—It will interest and please her many friends to know that Mme. Madeline Schiller has almost entirely recovered from her recent attack of grip, and is again hard at work, preparing for a series of recitals to be given just after Easter.

Another Adams Success.—At last Tuesday's performance of "Don Giovanni," in Philadelphia, by the Grau Opera Company, Miss Suzanne Adams made a distinct hit as Donna Elvira. She is very popular there, both with the press and the public. Other members of the cast were Mme. Nordica, M. Edouard de Reszke, M. Maurel, M. Salignac, Mme. Marie Engel, Signor Carbone and M. Devries.

Next Year's Opera Plans.—It has been decided to confine the New York season of opera at the Metropolitan next year to fifteen weeks, in place of the seventeen given during the present season. This will give sixty performances, to commence December 15. One thing that may add to the prosperity of the Maurice Grau Opera Company outside of New York is the probability that Charles Ellis and Mme. Melba will not have a company next winter. Mr. Ellis has made no engagement for next winter, and it is said that Mme. Melba will sing in Europe, where he will take charge of her affairs. Mme. Melba is said to contemplate a tour in Germany, where she has never been heard. Mr. Grau's settlement of the debt of Abbey, Schoeffel & Grau will practically exhaust his earnings for this season, and it is proposed to give him a benefit on April 21. All the artists will appear and the affair will be as brilliant as the famous benefit of three years ago.

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At the "Theater des Westens" (Berlin), the role of Rocco, in "Fidelio," was sung by Mr. Ernst George, who succeeded in presenting a truly classical interpretation of the role in costume, voice and acting. This intellectual artist has schooled his organ so consummately that he is equally at home in cantilene and recitative episodes, thereby proving his utility for opera, both grand and "comique," as well as for concert and oratorio. He is both versatile and conscientious.—Dr. August Reissmann.

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Such a man is J. Warren Andrews, formerly principal of the church music department of the Northwestern Conservatory of Music, Minneapolis Minn., at present organist and choir director of the Church of the Divine Paternity, New York City, concert organist and teacher of organ, piano and theory, and musical godfather of sixty-five organ pupils who are now filling prominent church positions in the largest cities of the United States.



J. WARREN ANDREWS.

Such a notable record has not been acquired without a tremendous output of energy and patience, and a glance at some of the events in Mr. Andrew's past career will show most eloquently how gradual but sure has been his rise.

At a very early age he showed decided aptitude for music, and when but thirteen years old, he was already organist at the Methodist Church in Swampscott, Mass. It was not until he had heard the Boston organist, Eugene Thayer, in some of the larger Bach works, that Mr. Andrews realized his own musical destiny. Like many other men prominent in music, he found opposition at home, and his decision to make organ-playing his life-work was met with strong disapproval by his father, Samuel H. Warren, of Lynn, Mass., as a result of which the young man was thrown on his own resources.

Be it remarked in passing that Mr. Warren has since become reconciled to his son's profession, and Mr. Andrews loves to tell, with an amused smile, of the fact that one of his staunchest advocates and admirers to-day is his father.

After many years spent in Newport, R. I., and Cambridge, Mass., Mr. Andrews settled in Minneapolis, Minn., where he very soon became the dominating influence in musical matters, and did invaluable work for nearly eight years.

In New York, though one of hundreds of organists, Mr. Andrews quickly made his presence felt, and his recitals have come to be regarded as among the most important in the organ world.

Mr. Andrews' career should be a potent object-lesson to young American organists. It shows what can be accomplished by determined effort, backed by thorough learning and constant practice.

Bispham for Newark.—Mr. Howard E. Potter, an enterprising young manager of Newark, N. J., has engaged Mr. David Bispham for a song-recital in that city, on March 23. Many prominent persons have already subscribed for tickets, and Mr. Potter's initial venture will undoubtedly prove a great success.



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THE SECRET IS OUT.

Not a few in the audience at the Metropolitan, when "Don Giovanni" is given have noticed that Edouard de Reszke, the Leporello, always keeps at a safe distance from Maurel, the great baritone, who plays the Don. They have also noticed that whenever Maurel approaches the chorus, they exhibit a peculiar inclination to flee. This has been accounted for on the ground of the Don's notoriously bad character, which alarms the virtuous maidens of the chorus, but it seems the true reason has not been suspected.

The secret is now disclosed.

It seems the great baritone lives on ragouts made with garlic and soups made of onions which he cooks himself.

This would never have been suspected had it not been for a suit for damages about to be brought against Maurel, by Miss Margurite Hall, the concert singer, who sublet her apartment to him.

Maurel loves to cook, and so set up a gas stove, and laid in a stock of fish, fowl and flesh, including snails and frogs' legs, and an entire cupboard full of garlic and onions.

Then he was happy.

But the other inhabitants for blocks around objected to the continuous odor of bouillabaisse, and onion soup. They complained to the Health Board, who referred the matter to the Street Cleaning Department.

Maurel, being the pink of politeness, moved.

Miss Hall returned, entered her apartments and fainted! Onions, onions everywhere, and not a breath of air! The furniture was laden with the debris of Maurel's cooking, the curtains smelt of it.

"I am lost!" exclaimed Miss Hall, "but ere I expire, I will sue that baritone for damages!"

"It will be a cause célèbre!"

Festival in Germany.—Nuremberg, near Bayreuth, is to have its own music festival in 1900. There are to be 2,000 singers and players.

A Good Example.—The Nashville "American" remarks that, "It was a noteworthy fact at the meeting of the Wednesday Morning Musicales, that not one of the eight important numbers had to be substituted or omitted." The Manuscript Society, of New York, and its members, might take note of this.

New Denver Composers.—The Denver composers had their inning recently, and a local paper stated that, "even if their concert was not profoundly interesting from a musical standpoint, it at least exploited the works of several young writers, who have hitherto been unknown to fame, Miss Grossmayer, Mr. Lohmann and Mr. Houseley."

American Concert.—The second private concert of the Orpheus Club, Philadelphia, was devoted to the compositions of American composers, Joseph Mosenthal, Horatio W. Parker, Arthur Foote, Edward MacDowell, S. C. Foster, "Dan" Emmett, Adam Geible and F. von der Stucken. Meynheer Van Rooy, of the Grau Opera Company, was the soloist, and achieved a veritable triumph.

Prize for Comic Opera.—John E. Henshaw, of "La Belle Hélène" Company, makes the announcement that he will offer a prize of \$5,000 for the best comic opera submitted to him before next season. All works so submitted are to be turned over to a committee composed of Francis Wilson, Digby Bell, De Wolf Hopper, Frank Daniels and Jefferson De Angelis, whose decision will determine the award. Henshaw's intention is to star next season in the comic opera thus acquired.

Alvarez at the Metropolitan.—M. Albert Alvarez made his only appearance at Mr. Grau's opera house on last Monday evening, when he listened to a performance of "Le Nozze di Figaro." It is not likely that M. Alvarez will ever sing at the Metropolitan Opera House so long as Jean de Reszke is there. He wants to be the leading tenor wherever he appears, and he does not underrate the hold that "Jean" has on the affections of the New York public. M. Alvarez received \$12,500 for his ten appearances in this country.

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**IN AMERICA - DECEMBER, 1898.
MAY, 1899.**

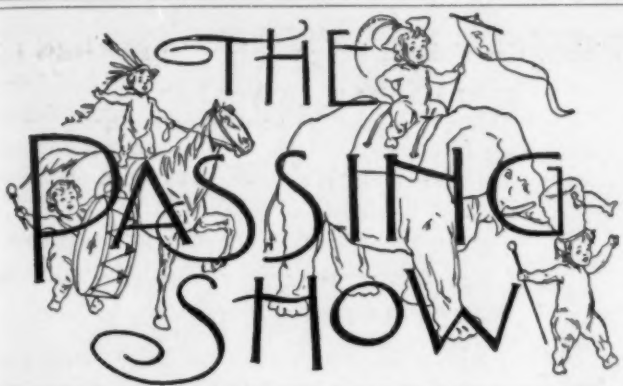
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DEAR MUSICAL AMERICA:

We have reached the climax of the musical season, and may now be said to be working to its close, which will come in about eight weeks.

Thus the season of activity for concerts, operas, recitals, which does not really begin till the middle or latter part of October, cannot be said to last more than twenty-four to twenty-six weeks. This is all very well for the artists, especially the distinguished foreigners who can get another season of at least two months to ten weeks in Europe every spring, but it is becoming more and more difficult for the average run of the profession, especially the teachers and conservatories, to make both ends meet with a vacation every year of nearly six months; whereas, in former years it used only to be two, from July 1 to September 1.

Some try to help themselves by teaching at summer schools or hiring cottages and taking in "musical boarders," but the majority cannot easily leave New York, or if they do, cannot take their families with them.

The fact is that New York is becoming more like London and Paris all the time, the centre of pleasure as well as of business, and the pleasure season in the way of music and the drama is being more and more contracted as the fashionable and the wealthy begin to realize the charm and healthfulness of country life.

Then, too, we must take into account the large number of business men who prefer to live out of town, in suburban cities, where they can make a moderate income do better service than in New York. It takes a great attraction to draw them to New York for the evening.

The middle class that used to patronize concerts do not live in New York any more. That is one of the reasons why so few concerts pay.

Then again the great artists set such a standard that people do not care to hear mediocrities.

Nor is this condition of affairs likely to change except in the direction of a further curtailment of the season. October is one of the most beautiful months of the year. The people are finding it out, and so the wealthy class will not come to New York to live much before the first of November. By the first or middle of April they are pretty well tired of opera, concerts, balls, theatres, and long for the fresh air of the hills or seashore.

While the great artist can come to New York and make much money during the season, the average professional and teacher is finding it harder all the time to make a living. Few teachers do well, except the best or those that have influential social connections.

Another strong feature in determining the incomes of our professionals is that the growing taste and culture of the public make them indifferent to anything but the very best in the way of musical teaching or performance.

In two more weeks the opera season here will be over. Then Grau and his company will go to Boston for two weeks, and after that to Baltimore, Washington and Pittsburgh for three nights each. Then the artists will begin to leave us and go abroad. Most of the present company will go to London for the eleven weeks season which begins early in May, for the London season is on when ours is over, and lasts till the grouse shooting starts in August.

Next year we shall not see as much of Grau as we have this. He will go straight through to California, and begin his season in San Francisco, so that he will probably not reach New York till two or three weeks later than he did this year.

He will have a very strong company, in some respects even stronger than the present one, though Jean de Reszke

will be pretty surely not with it. If there was any lingering hope that M. Jean would come to us again it has been killed by the terrible weather this winter, during which the great artist has suffered a good deal.

* * *

A shorter opera season will in some senses be a benefit. It will help the symphony and other concerts, which have notoriously suffered this season on account of "the craze for opera." As a distinguished conductor said to me the other day: "The opera has killed everything this season. Even the Boston symphony concerts did not pay."

Managers, however, in future will have to reckon with a far more exacting public than in past years.

Grau can tell you that, whereas, in past times a great star could draw a big house, it takes two or three to do so now.

To-day it is easier to get \$4 or \$5 out of a New Yorker for something really great than to get him to put up one dollar to listen to what is only mediocre.

Take as an example the beggarly audience that assembled to hear Hugo Heinz, the baritone, the other day.

* * *

"Patti's third," as the Baron Cederstrom is known, is having a hard time of it. He and his bride are now in Rome, and la Diva is expressing her happiness publicly in the most exuberant way, much to the amusement of the onlookers.

Patti was always what is known as "kittenish" in her behavior. Her tastes and ideas were fanciful. Her life was largely artificial. She was ever nervously afraid of anything unpleasant that might upset her nerves. If she took a liking to anybody she would show it effusively. Throughout her whole life she has behaved very much like a spoiled child; that is, after she managed to free herself from the influence of the Strakosch's.

Cederstrom can console himself, however, that his fate is better than Hobson's, for while he has to submit to be publicly kissed by one woman, Hobson had to accept the caresses of everything in petticoats.

* * *

I am glad to see that Sauer has gotten rid of his manager, R. E. Johnston, and that henceforth his tour in this country will be directed by Victor Thrane.

Johnston, a vulgar and very ignorant man, advertised Sauer, an artist of great refinement, as if he were part of a circus. Some of his announcements were so ridiculous that several newspapers refused to print them.

When Emil Sauer made his debut here at the Metropolitan he had first to overcome a prejudice; that he did most successfully do so, it is the best tribute to his virtuosity.

* * *

In paying W. J. Henderson, of the "Times," a deserved compliment the other day, and while mentioning the few writers who deserve to be called "musical critics," I forgot Mr. Stevenson, who has for many years written for the "Independent," and is now conducting the musical department in "Harper's Weekly."

Mr. Stevenson has shown himself to be both able and conscientious. He is perhaps inclined to be somewhat of a doctrinaire, and at times, to prefer to be conservative, rather than outspoken. That, however, is probably not his own inclination, but the restriction imposed upon him by the eminent respectability of the publications to which he contributes.

The "Times" is about the only leading paper in New York to-day that permits its critics to write what they really think.

Warren Davenport writes me from Boston that he fully shares my high opinion of Henderson, as by all odds the leading musical critic we have here, and he says further that the "Times" is the only New York daily he and others buy for the sake of its musical criticism.

Things are not by any means as bad in Boston as they are here in the way of musical criticism.

The Boston editors like to have capable men as musical critics, and also appear to be willing to let them write as they think.

Here the press is becoming "Pulitzerized;" that is, the paid notice is taking the place of honest and capable criticism.

JOHN C. FREUND.

Opera Singers Sail.—M. Alvarez, the famous French tenor, who has been so successful in this country with the Ellis Opera Company, sailed for Europe Wednesday, on the Majestic. Mme. Frances Saville left New York Tuesday, en route for Vienna, on the Saale.

Scherhey in Passaic.—The noted New York vocal instructor, M. I. Scherhey, has been invited to give a benefit concert on March 24, at the Passaic Club House, for the benefit of the General Hospital, Passaic, N. J. Mr. Scherhey's advanced pupils, also a pianist and a violinist, will assist.

Pappenheim Pupils.—Mme. Eugenie Pappenheim's accomplished pupils, Miss Helen Bertram and Miss Carolyn Daniels, have just achieved some further successes in St. Louis, where they appeared with The Bostonians. The local papers spoke enthusiastically about the work of the two talented singers.

Perosi's Oratorio in Boston.—Don Lorenzo Perosi's oratorio of "The Passion" will be sung for the first time in this country in the city of Boston by the Cecilia Society, April 24. The greatest interest is being manifested in the performance, and as the constitution of the Cecilia does not admit of tickets being sold in public places, a few prominent society women have taken charge of the disposal of the very limited number that will be sold to non-members. Archbishop Williams, of Boston, is greatly interested in the forthcoming performance.

No Seidl Performance.—The plan to give an operatic performance for the purpose of raising a Seidl fund has been abandoned. It had been decided to have the performance on Thursday evening, March 23, at the Metropolitan Opera House, with a programme consisting of excerpts from the operas of Wagner, but it was discovered that this would conflict with the regular performances of the Grau company. It is now intended to take up a subscription among the artists and the friends of the late maestro. Offers of \$1,000 from M. Jean de Reszke and \$500 from the Maurice Grau Opera Company have already been made.

Schumann-Heink's Salary.—It now appears that a certain story to the effect that Mme. Schumann-Heink was receiving but \$75 per performance, and had signed a five years' contract at this figure, is entirely without foundation. The truth is that Mme. Schumann-Heink is here at a handsome salary—nearly five times that which she received in Europe. She has made a great hit, and after her success she and the director shook hands upon it, and instead of holding her to the five year agreement he offered to tear it up and tender her a new contract for five years at \$20,000 a year, she to sing ten months in the year in New York and London, and have two months' vacation in her German home, and, further, to handsomely insure her life, without cost to her, as a fund for her children, to whom Mme. Heink is much devoted.



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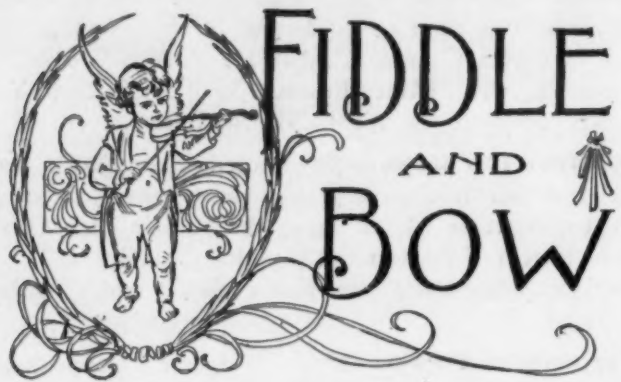
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SECOND TOUR, 1898-99: The New York Ladies' Trio, and Lilian Carllsmith, Contralto.



A youthful violinist named Paul Barzelaire was recently engaged to play at an evening party given by Princess Radziwill. The Kaiser and Kaiserin were present, and William manifested much interest in the boy's performance. His Majesty is said to have "watched him carefully, constantly nodding to him and clapping his hands." Afterwards, he asked the boy where he had studied, and being told, at Paris, he informed the young artist that he would soon send for him to come to play at the Royal castle.

Now, I am naturally suspicious of William. What did he mean? Was he disappointed to learn that the boy had studied at Paris? And did he thereupon discover that the boy had not acquired "the bowing" in accordance with Hochschule methods? William is so remarkably versatile, his instincts are so delicately artistic, that I can imagine him luring that poor, misguided youth to the Royal Castle and giving him a lesson in the "sideways movement"—as a profound disciple of the Hochschule has most beautifully and intelligently described the movement of the wrist which he acquired at the famous Berlin school. Please don't do it, Willie-boy! There are other worlds for you to conquer.

* * *

M. Rivarde played the Saint-Saëns Concerto not long ago at one of the Conservatoire concerts at Paris. It is only three years ago that M. Rivarde toured the United States; but his name and his playing are almost forgotten. And since his return to Europe he has done nothing of importance, nothing to add to the position he occupied in the art world before his visit to the United States.

The truth of the matter is, M. Rivarde's European repu-

tation is pretty much confined to Paris. Certain Parisian circles were acquainted with his peculiar personality; and his abilities, such as they were, received recognition, but never aroused more than passing interest. In Germany, his name is unknown; while in England, particularly in London, his performances have been rewarded with respectful attention.

It remained for an American manager to discover the most marvelous musical and instrumental gifts in M. Rivarde. This astute and discriminating manager succeeded in manufacturing a glorious halo for his acquisition; and utilizing this halo, together with certain advertisements of the boot and shoe variety, he achieved what, under the circumstances, must be regarded as admirable success.

Unfortunately, this same manager, not content with exploiting M. Rivarde, made a contract with Emile Sauret for a tour of the United States. Sauret had not been in America many days when he found himself seriously handicapped by this very peculiar business arrangement. It is true that Sauret's contract called for a very agreeable sum. The agreement looked very well, on paper. It was pleasing to the eye and stirred the imagination. What use Sauret finally made of this contract, I do not know. Perhaps he is preserving it as a curio. Perhaps he is thinking of revising certain of the Ten Commandments, and utilizing the text of his contract for the work. In any event, Sauret returned to London a sadder and poorer man. And the next time an American manager executes a beautiful document which promises Sauret a golden harvest and great artistic triumphs, the great French virtuoso will grimly rosin his bow and invite that manager for a quiet stroll through the most secluded portion of St. John's Wood.

* * *

In Kansas City, that hot-bed of real estate booms and financial disasters, a glowing tribute has been penned to the fiddle and the fiddler's art. In a frenzy of admiration for the untutored scrapers of the Wabash Valley, the inspired author has not forgotten to point out the essential differences between a fiddle and a violin, and a fiddler and a violinist. His distinctions are not only nicely drawn; they are passionate utterances of unmuzzled strength. The earnest, poetic and sympathetic Westerner says:

"There is a recognized difference between the fiddle and the violin, and a yet greater difference between the fiddler and the violinist. A fiddle may be described as a violin, immature and unpretentious, which anybody may play 'by ear' or in any fashion that seems good to him. A fiddler is one who plays on a fiddle because he wants to, and because Nature has bestowed on him the gift. A violinist studies under some other violinist. A violinist plays compositions, a fiddler only tunes. A violinist plays with all his art, a fiddler plays with all his might."

Now, can anything be more forceful and convincing, more sparkling and epigrammatic? After dwelling on the "conflict for the public ear," in which, because of superior

advertising, the violinist has probably the advantage, the Kansas gentleman goes on to describe a course of fiddlers' contests at Terre Haute, at which there were infant fiddlers and centenarian fiddlers. "There were single fiddlers and families of fiddlers; and Wabash Township, Ill., was awarded a prize as a township of fiddlers."

GEORGE LEHMANN.

SOUSA AVERTS A PANIC.


The concert given by Sousa and his band, at Kansas City, last week, in that city's great public Auditorium, was a success in every respect; but the concert came very near being a disastrous one if it had not been for the presence of mind of Mr. Sousa, who had just begun to play the last number on the afternoon programme, when some one in the gallery shouted for Pryor, one of the soloists. The audience, thinking "fire" had been shouted, arose and looked around for smoke. A panic was imminent, but Sousa was equal to it. Facing the throng, he waved his baton, and the band struck up "Yankee Doodle." Three times the band played it before the crowd was seated again in quietness.

Huss Honored.—Henry Holden Huss has been invited to play his pianoforte concerto at the next meeting of the Music Teachers' National Association, in Cincinnati, next June. Mr. Van der Stucken will conduct.

New Orleans Early.—During one of the recent French opera performances in New Orleans, the subscription for the season of 1899-1900 was made up. The lists were on hand in the foyer, and a large nucleus was formed that augurs well for the financial success of next season. Most of the boxes and best seats have already been taken. They do these things everywhere but in New York, it seems.

How Perosi Looks.—Don Lorenzo Perosi, the successful young Italian priest-composer, is said to be small and insignificant in appearance, except when seated at the organ or conducting the performance of one of his oratorios. Then his face lights up, and one sees the indications of his genius. His own country looks now to him, as it once did to Mascagni, for its renaissance as a musical land. Perosi is twenty-six years old, and was born at Tortona, where his father led the choir in the principal church. Don Lorenzo will visit England and Germany in the Spring, and his appearance there is awaited with much curiosity.

Grieg's New Work.—Of Grieg's four new "Symphonic Dances," published only last year, and as yet totally unknown in this country, the London "Athenaeum" says: "The themes are fresh and charming, and the harmonies with which they are clothed, though here and there a trifle forced, are clever and delightfully piquant. The title shows that they are intended for orchestra, and yet the mode of presentation seems too big for the matter. The dances are, naturally, similar in form, so that Grieg's characteristic rhythms and highly spiced harmonies pall after a time upon the ear."



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Whenever I hear talk about the far West, especially California, as a fertile field for young pianists and teachers, I am reminded of the night in Berlin, about two years ago, on which I decided that New York, with all its faults, was good enough for me.

Taylor, Bunn, and I, sat in the third-class passenger-room of the *Lehrter* railroad depot, waiting for the train that was to take Bunn to Hamburg, en route for New York.

"Yes, yes," I mused aloud, rolling Bunn's plaid about the floor with my foot; "it hardly seems three years since we first met, that day at Barth's class. You didn't have a beard then, either."

"No," answered Bunn, stroking that treasured acquisition fondly, "nor did I know anything about counterpoint, or beer. *Kellner, drei, bitte.* I wonder how it will all seem over there, after the peaceful quiet of this drab town. The cable-cars, and elevated railroads—"

"Well, you won't have much of that, will you?" I broke in; "I understand that you don't care to settle in New York."

"That's true," continued Bunn; "I shall go West—way out West—to Los Angeles probably; I have an aunt there. Great place for music, vast country, lots of out-door life, beautiful climate, love of nature, and all that sort of thing. There is only one teacher there, and he's old. By the way, Taylor, don't you come from out there somewhere?"

Taylor, a nervous looking man, with wide ears, who never spoke without being asked a question, started as if his secret had at last been discovered, and replied guiltily, "I'm from San José, but I've been in Los Angeles."

"Is that so?" inquired Bunn, very much interested; "then you must know people there. Can you give a fellow some introductions?"

"Yep," responded Taylor, his glance avoiding Bunn's. "Don't you think it a good place for a young musician? Railroad centre, headquarters for the fruit industry, and—"

"Yep," assented Taylor.

"Yep what?" I put in, eying him suspiciously; "good place for a musician, or for fruit?"

"Fruit," he admitted, burying his face in his beer-glass. "All aboard for Nauen, Wittenberge and Hamburg," shouted the guard, tolling a dinner-bell loudly.

Bunn bent forward, grasped Taylor's wrist, compelled his glance and said sternly: "This is a question of my future. Tell me what you know, quick."

Taylor seemed transformed. His eye brightened, his cheek flushed, and with the faintest trace of humor in the smile about his mouth, he made the longest speech I had ever heard from him: "You see, I intended to settle in Los Angeles. I went there to look the ground over, so to speak. Second day in town, I rode in a trolley-car. Stood on the platform and whistled Braga's 'Angel's Serenade.' A pale man standing opposite me bent forward, listened eagerly, and when I had finished, said: 'Won't you please whistle that again? Please do, please!' I whistled it again, and then he said: 'Thanks, sir, that's the first bit of classical music I've heard since I settled here, eleven years ago. I am the leading piano teacher here and—' I jumped off the car, fellows, got my grip and went back to San José, and—"

"All aboard for Nauen, Wittenberge and Hamburg," repeated the guard; "train leaves in two minutes."

We packed Bunn, his satchel and his plaid into a smoking compartment just as the train began to move.

"Where shall we write to you?" I shouted.

"New York, I guess," answered Bunn, waving us good-bye.

"A good fellow, eh?" I asked Taylor, as we left the station.

But he was himself once more, and only nodded guiltily.

The New York "Tribune" asks wonderingly, "Does Piano Study Pay?" Ask Paderewski.

On a certain occasion Rubinstein said of one of his recitals: "I dropped so many notes under the piano that

had they been collected, I could have given a separate concert with them." And I used to think that there was only one Rubinstein.

A Southern paper informs us that, "To the lovers of music who gathered at the theatre, Rosenthal disclosed to them some of those holy secrets of the piano which she reserves for those who serve her long and love her faithfully. In response to the reverent caresses of his supple fingers she sang and laughed for him, sang with the joyous ringing of bells, with the clear, shrill whistle of birds, and laughed with the sparkling laughter of sunshine and sparkling waters. She sobbed and sighed and fretted with the restless wind, and laughed again with the patter of rain-drops. She roared and cursed with the crashing terror of the storm, and smiled in the stillness of sweet peace."

Great Jehovah! And poor Rosenthal thought he was giving a piano-recital.

LEONARD LIEBLING.

PIANO AND FORTE.

In the field of piano prodigies it seems especially true that "wonders never cease." The latest addition to the ranks is a fourteen-year-old player, Master Julius Schendel, from Yonkers, N. Y., of whom the *Canajoharie "Courier"* says, awkwardly, but enthusiastically: "He plays from memory the most classical music known to the profession, with the expression of old masters, and gives promises at this early age of taking rank, if not excelling the world's greatest artists."

Eugen D'Albert has undertaken an artistic invasion into Paris. He played at two of the *Lamoureux* concerts, and was hailed by the Parisian press and public as one of the greatest pianists that had ever been heard in the French capital. D'Albert used a Steinway piano.

Adele Aus der Ohe, who has been giving a very successful series of recitals in Boston, received some exceptionally enthusiastic press notices. Louis C. Elson, Philip Hale, and other competent critics agree that she is one of the leading female pianists.

Edward E. Trömann, of New York, added to his long list of successes this season by making a trip to Washington, D. C., last week, where he gave an enjoyable series of musicales at the residence of F. W. Hahn.

Mme. Dory Burmeister-Petersen, well known in this country, was in Paris recently, after finishing a long tour in Germany, during which she met the Grand Duke and Duchess of Baden, who invited her to play at one of the Mottl concerts later in the season.

M. Breitner, the celebrated Parisian pianist, executed a flank movement on D'Albert, while the latter was in Paris, and gave a concert in Berlin, without, however, duplicating the success which his German confrère achieved at the *Lamoureux* Concerts. M. Breitner's programme was partly to blame, for he played two long, uninteresting works for piano and orchestra by César Franck.

Mme. Teresa Carreño has accepted the dedication of a "Concerto Romantico," op. 61, by Richard A. Lucchesi, the accomplished critic of the San Francisco "Wasp." The fair pianist will study the work and play it in Berlin at some future time, probably with the Philharmonic Orchestra, under Nikisch. Mr. Lucchesi is to be congratulated on his good fortune in securing such an artist as Mme. Carreño for the first European performance of his composition. The concerto was played in San Francisco by the composer not long since, but without orchestral accompaniment, and received very favorable mention. There is always a field for useful piano concertos.

Josef Weiss will probably remain in the United States. He has been offered a fine position at one of the prominent Chicago conservatories, and he has practically completed negotiations to go there almost immediately. Godowsky, Sherwood, Friedheim, Liebling and Weiss! Quite a respectable array of names for Chicago.

Mme. Julie Rivé-King contemplates an early tour to the Pacific coast. She was last heard there about ten years ago, and met with considerable success. Her determination is the result of many urgent requests from San Francisco and other large Californian cities.

Whitney's Success.—Myron W. Whitney, Jr., has been singing in oratorio at Baltimore, and the critics of that city are unanimous in their commendation of him. The "News" hails him as "an artist of unbounded powers," and the "American" recognizes in him "a great singer." The "Sun" recalls that Mr. Whitney's father is "without doubt the greatest male singer that ever came from America," but adds that "the son requires no nepotistic assistance."

Brooklyn Organ Recital.—The ninety-first organ recital in Mr. Hugo Troetschel's tenth season took place at the German Evangelical Church, Brooklyn, on March 6. A very interesting programme was performed, the assisting artist being Miss Helene Stursberg, soprano. This was the last of the Troetschel recitals for this season.

Organists' Guild.—The third public service of the American Guild of Organists, in New York, will be held in the South Church (Dutch Reformed), Thursday evening, April 13. The music will be rendered by a mixed choir, under the direction of Dr. Gerrit Smith, organist and choirmaster of the church and warden of the Guild. The appearance of the first annual calendar of the Guild is looked for early in March. This will be a manual of about 150 pages, which will afford a comprehensive record of the history and work of the Guild up to the present time.

Philadelphia Lecture.—Dr. Hugh A. Clark delivered a lecture before the pupils of the Broad Street Conservatory of Music, in their concert hall, recently. The subject, "Literary Men and Music," was extremely instructive and interesting. In the course of the lecture the doctor stated that the views of music entertained by poets and writers of literary eminence, as a rule, display a total ignorance of the subject, especially an ignorance of the fact that the construction of great musical works requires as much intellectual effort as the construction of any great work in any of the sister arts.

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MADELINE SCHILLER.

CONCERTS.

A PRECOCIOUS PUPIL.

There have been many pupils' recitals this season, but none quite so important as that given by young Mr. Rolf de Brandt-Rantzau, at Carnegie Lyceum, last Monday evening.

Though only seventeen years old, this youth is a pianist of exceptional gifts, whose playing already bears evidence of an individuality that will some day place him far above the rank and file.

His programme was most ambitious, containing such severe test-pieces as the G flat and D flat studies by Moszkowski and Liszt, the B flat minor prelude, by Chopin, and Liszt's eleventh Hungarian rhapsodie, besides numbers by Bach, Gallico, and Gröndahl.

Naturally enough, there are vagaries and inconsistencies in Mr. de Brandt-Rantzau's playing, but they are all of the kind that redound to his credit, for they reveal a commendable aversion to the conventional and the common place. His technic is well-developed in every direction, and frequently reaches a high degree of virtuosity. He has a mature appreciation of tonal values, and never confounds delivery with display.

Even making allowances for the very palpable share which his skillful instructor, Mr. Paolo Gallico, must have had in the lad's performances, he showed enough to be considered the best of our New York pupil-pianists.

Mr. Henri Ern, who assisted with three violin solos, one of them his own melodious "Elegy," is an artist of mature musical and technical powers. He has a large, noble tone, and that rarest of all artistic virtues, the absolute repose that denotes the finished virtuoso.

SUNDAY NIGHT CONCERT.

The fourteenth Sunday night concert was on a par with its predecessors, as regards both attendance and worth.

The soloists were Mme. Sembrich, Frau Schumann-Heink, Mr. Bispham, and M. Salignac, of whom the ladies carried off by far the greater share of appreciation and plaudits, though the gentlemen came in also for the customary endless recalls and imperative encores.

Mme. Sembrich sang "Casta Diva" from "Norma," and Arditi's "Parla" waltz. She aroused immense enthusiasm, and for one of her encore numbers gave a Chopin song, accompanied by herself on the piano.

Mme. Schumann-Heink has gained a strong hold on the affections of the New York public. She was applauded to the echo after two Schubert songs, and her singing of Gounod's "Ave Maria" with organ, harp and violin accompaniment, was the signal for a veritable storm of acclamation, which did not abate until the entire number was repeated.

M. Salignac sang an aria from "Martha," but made no extraordinary impression.

Mr. Bispham was excellent in some old English songs, which no one sings better than he, and in Walter Damrosch's expressive setting of Kipling's "Danny Deever" ballad, given as an encore.

VAN ROOY RECITAL.

Meynheer Van Rooy's second song-recital, at Mendelssohn Hall, last Tuesday afternoon, was fully as successful as his first.

Again the gifted basso proved himself one of the greatest vocal artists of our time, and gave unalloyed pleasure to an exceptionally numerous and sympathetic audience.

In a larger hall, Meynheer Van Rooy could do even more with his prodigious voice, for the forte passages sounded slightly constrained. His mezza voce is matchlessly pure and vibrant.

The programme gave ample proofs of the singer's versatility, for it contained songs by Schubert, Brahms, Wagner, Haydn, Schumann and Beethoven.

Mr. Hermann Hans Wetzler is a better organist than accompanist. His performance of Bach's E flat prelude was musicianly and virile. His accompaniments were absolutely perfunctory, and devoid of all imagination.

MAUREL RECITAL.

The third and last of M. Victor Maurel's series of three song-recitals took place on Friday afternoon of last week, at Mendelssohn Hall, before an audience as large, fashionable, and enthusiastic as those that had attended the previous entertainments.

M. Maurel opened his recital with a short talk, in which he apologized for the various postponements of the concert, and thanked his audience profusely and gracefully for their attention and interest. He said some very pretty things, and beamed on his auditors so promiscuously that each one of the fair listeners appropriated some of the compliments for herself.

Then came some music, dainty, frothy music, set to delicate little verses by the Dresden china poets, Hugo, Verlaine, De Musset, and others, and then followed more talk, more flattering phrases, and more adulation.

M. Maurel was in very good voice, and sang with consummate polish and esprit.

Mr. Henry Waller, in four piano solos, again proved himself one of New York's most gifted pianists.

SONG AND STAYS.

The New York "Sun" states authoritatively that Mme. Lehmann has not worn stays on the stage in years, except in certain parts; that Mme. Sembrich not only believes in the corset, but also defends its use; that Mme. Suzanne Adams never wears corsets on the stage, chiefly because there is not the slightest reason why she should; that Mme. Calvé is a devotee of the corset, as can be detected by anybody who sees her in "Carmen"; that Mme. Schumann-Heink has the German affection for the corset; that Mme. Melba for the past few seasons has been drawing the strings a little bit tighter than formerly; and that Mme. Eames appears so much in flowing draperies, the corset is not very necessary for her. If you see it in the "Sun," it's so.

WANTED: AN HONEST CRITICISM.



Mme. SEMBRICH (in her dressing-room at the opera)—Well! how did I sing to-night?

Professor STENGEL (her husband)—You were charming! You always are charming! Your upper notes are dazzling diamonds. Your lower ones are priceless pearls! There is no one in the whole company can approach you. The public went wild over you! I saw three men faint with excitement! You are the most beautiful, the most talented, the most—

Mme. SEMBRICH (with a sigh of relief)—Ah! what it is to have once in your life a really honest criticism!

P. S.—The cut is taken from a sketch in the N. Y. "Herald." The interview is not from the "Herald."

Lucky Lohse.—Herr Otto Lohse, well-known in this country as a leader, and as the husband of the late Frau Klafsky, has just been appointed conductor of the Strassburg Opera House, Germany, to succeed Dr. Frank Kruckel, deceased.

Delightful Duettists.—The sisters Carelli, who studied two years in Paris with Mme. Clarise Ziska, are filling their first season's engagements in New York, and were recently the notable feature of an interesting musicale given by Miss Eva F. Smith at her Carnegie Hall studio. These artists are the only competent duet-singers in the professional field at present, and they should soon win general fame.

Talented Teacher.—Miss Blanche Geary, a graduate of the Royal Conservatoire of Brussels, and the possessor of enthusiastic testimonials from Auguste Dupont, Mr. Frank Damrosch, Lady Pollock, Lady Tenterden and others, has settled in New York, and is prepared to take pupils in piano playing, solfège and theory. Her studio is at No. 244 Lexington avenue.

Parker Chorus Chosen.—The Programme Committee of the Worcester (Mass.) Festival Association has decided to produce Horatio W. Parker's first important work for chorus at the Wednesday evening concert of festival week, next September. The name of the work is "King Trojan." The libretto is by Frank A. Muth, a clergyman of Nassau. The composer's mother, Mrs. Isabella G. Parker, who adapted "Hora Novissima" into English, translated "King Trojan."

Newark News.—Miss Jeanette Orloff, violinist, Carl Bruchhausen, pianist, Arthur Severn, cellist, and David Bispham were the soloists at the first of a series of subscription concerts given under the patronage of Newark's smart set at Oration Hall, Broad street, Newark, recently. March 16 is the date for the second concert of this series, the soloists being Mme. Molka-Kellogg of the Grau Opera Co., Mr. Carl Bruchhausen, and others not yet announced.



HE ACCOMPANIED VILELY.

NEW YORK, Feb. 27, 1899.

EDITOR MUSICAL AMERICA:

I was present at the concert given by Mme. Cappiani and her pupils at Chickering Hall recently. It was with great satisfaction that I read your criticism on Mr. Riesberg's accompanying. As you said, he accompanied vilely! That exactly expressed the opinion of the musical people present. His accompaniments were so bad that one of the ladies, a contralto, came near breaking down, and it was only her great self-possession that saved her. I am glad to see that there is at last one musical paper to which we can look for the truth.

Respectfully,
W.

DION ROMANDY.

LOS ANGELES, CAL., Feb. 28, 1899.

EDITOR MUSICAL AMERICA:

The subject of the following sketch having resided here for several years, and having met with, as one might say, an untimely death, I thought it might be interesting to some of his many friends to read in your paper a short account of Dion Romandy's life, success as an artist, and of his death.

Dion Heberling-Romandy was born near Pressburg, Oedenburg Country, Hungaria, in 1862. His first teacher of the violin, he told me, was Hubay, the father of the present composer and violinist, Jenő Hubay. Mr. Romandy remained in his native town until in his teens, and then went to Buda Pesth, thence to the Vienna Conservatory, from where he graduated. He also studied with Remenyi, and his playing had much of his teacher's fire and dash. Mr. Romandy's name by which he was known in his native land was Heberling. He came to America in 1887 as leader of the original Hungarian Band; was a musician the like of which the world has few.

Mr. Romandy's illustrious master, Remenyi, died in San Francisco while playing "Old Glory," one of his pupil's (Romandy's) compositions.

Mr. Romandy has written a number of songs, two very beautiful violin solos, two operas, one entitled "Allan Quartermain," which was played in San Francisco; the other, "Midshipman," a comic opera in two acts, which is in manuscript; a great deal of orchestral music; also piano music.

He often told me of the very pleasant remembrances of his home and little village where he lived. He was born in the same town where Franz Liszt first saw the light, and near where Joachim made his advent into this world. He had many warm friends; a man of genial warmth, of sympathetic nature, true artistic feeling without affectation of any kind, and a thorough, enthusiastic, kind teacher.

He numbered among his artist friends: Ysaye, César Thomson, Musin, Rosenthal, Jean de Reszke, the late Salvini, Ronconi, Campanini, and many others.

He will be greatly missed in this far out-of-the-way place, for he stood preëminently at the head of the musical fraternity as violinist, leader, composer, teacher and man.

Mr. Romandy passed away January 3, 1899, of typhoid pneumonia, after an illness of less than two weeks.

At the time of his death he was leader of the orchestra at the Burbank Theatre.

A wife and two sons, Gounod, aged five years, and Dion, aged three years, survive him.

SUZANNE COGSWELL.

Sembrich in Oratorio.—Mme. Sembrich will make her first American appearance in oratorio in Providence during the engagement of the Maurice Grau Opera Company in Boston. She will sing in "The Creation." She returns at the end of April to Berlin, where, at the New Royal Opera House, her season of five weeks begins at the end of the second week in May.

Philadelphia's Pride.—The "Oxford Journal," of Philadelphia, recently paid this deserved tribute to a gifted singer and a charming woman: "The soprano who is delighting the Oxford Presbyterian congregation this season is Mrs. James Fitch Thompson, professionally known as Agnes Thompson. Since her advent in the East, she has not sought any professional work, but has now again entered upon an active career, and her singing here bids fair to gain her a host of admirers, as the inspiration of her song and the unconsciousness of her delivery add a charm to her voice that is incomparable."

THE WEEK'S OPERA.

"ROMEO ET JULIETTE."

The last performance this season of Gounod's "Romeo et Juliette" took place at the Metropolitan Opera House on Friday of last week. The new found popularity of this opera held out until the end, for a very large audience assembled to hear M. Jean de Reszke and Mme. Eames in the title rôles, and every opportunity for applause was used in unstinted measure. M. de Reszke still showed the effects of his recent indisposition, but with extraordinary art he nevertheless managed to infuse his numbers with warmth and spirit. Only an occasional lack of resonance revealed the singer's trouble. Mme. Eames was never in better form, and other members of the cast who contributed greatly to the evening's enjoyment were M. Edouard de Reszke, M. Plançon, and M. Albers.

"AÏDA."

Mme. Nordica was a wonderful Aïda on Saturday afternoon. She has seldom sung and acted with more vim and passion than on that occasion. It is doubtful whether there exists to-day a greater representative of Aïda than our popular American prima donna. Signor Ceppi substituted M. Saléza, who was indisposed, and proved a tuneful, though tame, Rhadames. Mme. Mantelli is always a superb Amneris, and M. Campanari, M. Plançon and M. De Vries were all excellent. The audience was large and as enthusiastic as usual. Mancinelli conducted.

"LOHENGRIN."

A rather small audience attended "Lohengrin" on Saturday evening, and they had the pleasure of hearing one of the best performances that has been given this season. M. Van Dyck impersonated the hero, and gave another striking exhibition of his unique art. The subtle touches with which he invests all his rôles, were not lacking in "Lohengrin," and being in splendid voice, he stirred his auditors to utmost enthusiasm. Mme. Saville was a spiritless Elsa, while Mme. Brema, as Ortrud, erred in the opposite direction. Her dramatic exuberance often unsettles her voice, and roughness results. However, enthusiasm is a virtue rather than a drawback. Some of our singers could stand more of it. Mr. Bispham, as Telramund, was eminently satisfactory, as were Herr Mühlmann and Mr. Pringle in the other rôles. Herr Schalk conducted with unusual sympathy.

"NOZZE DI FIGARO."

Mozart's "Noze di Figaro" received its last production for this season, on Monday evening. Miss Suzanne Adams sang Cherubino for the first time, and completely conquered those of her critics who have caviled at her lack of conventional stage customs. The part of the mischievous page calls for extreme freedom of action, and youthful artlessness, and it was just in these respects that Miss Adams exhausted the possibilities of the rôle. To be simple is also art, and of a very difficult kind. The music was sung with wonderful charm, and represented the best vocal work Miss Adams has done this season. Mme. Sembrich was an exquisite Susanna, and in the letter-duet with Mme. Eames aroused unbounded enthusiasm. MM. Edouard de Reszke and Campanari gave their familiar rôles.

"LE PROPHÈTE."

One of the finest efforts of those two fertile workers, Meyerbeer and Scribe, is "Le Prophète," revived last Wednesday evening, after a period of four years.

The opera is so full of dramatic and vocal possibilities, so rich in spectacular and scenic opportunities, that one wonders why it does not figure more prominently in Mr. Grau's repertoire, particularly as he possesses the very material with which to give an unexcelled performance.

The production last Wednesday was by no means flawless, and offered a negative sort of pleasure, revealing what could have been done if—

- I. There had been more rehearsals.
- II. The orchestra had been more refined.
- III. M. Jean de Reszke had not been indisposed.
- IV. Frau Lehmann had remained at home.
- V. Mme. Brema had paid more attention to her voice and a little less to her acting.

However, one should be thankful for even small favors in the way of operatic novelties in New York, and this fact presumably rendered the audience remarkably indulgent, for they applauded often and heartily, and rewarded all the principals with curtain calls.

M. Jean de Reszke was a noble and tender John of Leyden, and if certain of his scenes were lacking in vocal energy, owing to a palpable cold, they were at any rate strong in dramatic interest.

Mme. Brema, the Fides, sang her great arias in the first and third acts with intense fervor, and acted the cathedral scene magnificently.

Mme. Lehmann should not have sung. Her voice is in very bad condition, and her high notes (the two D's especially, in the duet with Fides) were clearly a painful effort; they sounded so in any event.

M. Edouard de Reszke as Zacharias was sinister enough, but at times his singing sounded raucous, due to forcing, possibly.

Pol Plançon, in the rather small rôle of Oberthal, was by far the most reliable and effective of the entire cast.

Mancinelli did his best with an orchestra that was indiscreet and rough in the extreme.

In the famous skating scene, only one young woman sat down, and as usual, an audible ripple of laughter swept over the house.

SAUER'S WIT.

Moriz Rosenthal is not the only witty pianist, as the following anecdote will prove. Emil Sauer was one day the guest of Dr. Ente, a leading practitioner in Vienna. After dinner, while the coffee was being served, the host requested the great pianist to enrich his album with an improvisation in verse. Sauer wrote:

"Since Dr. Ente came to town,

To cure diseases casual, and hereditary,

The hospital has been pulled down"—

"You flatterer!" exclaimed the doctor, who was looking over Sauer's shoulder.

"And we have made a larger cemetery," finished the pianist.

Benham Recital.—A. Victor Benham, the pianist, gave a recital on Wednesday of last week at Knabe Hall, New York. Mr. Benham played a difficult programme, and received many recalls.

Popper Pupil in Philadelphia.—Miss Leontine Gärtner, a pupil of the famous violoncellist, David Popper, was booked to play her master's E minor concerto, and a group of solos, at the Symphony Society concert, March 10, in Philadelphia.

News for New York.—The Pittsburg "Dispatch" states that, "the most recent foreign visitor to these shores is a famous Russian baritone, Ivanovitch Warlich, who makes his American début in New York early in March." Up to date, he has kept his presence in the metropolis very quiet.

New Musical Novel.—A new musical novel, "The Star Child," by Winifred Graham, has made its appearance in England. It is of the same calibre as the others, from "Charles Auchester" down. The "Saturday Review" gave it a very severe dressing down.

The List Grows.—Miss Susan Strong, who sang in opera in this country a year or so ago, is doing very successful concert work in England. Mme. Margaret Reid, lately engaged at the Liège Opéra has quickly sung her way into the hearts of the Belgians. She is now one of their favorite prima donnas.

Denver Developing.—A valuable acquisition to the faculty of the Academy of Music is Frederic Howard, the well-known baritone and capable vocal instructor. There are well-founded rumors that Carlos Sobrino and his wife, the popular Denver musicians, who have been spending some years in Europe, intend to return soon and resume their work in the Colorado capital.

Where They Are.—Sauer has just been playing in Canada with quite remarkable success. Rosenthal was in Syracuse, Utica, and Toronto last week. Bonnard, of the Ellis Opera Company, made a great hit in Cincinnati as Don José. M. Saléza sang Romeo, in Philadelphia, with great success. Carreño is working her way Eastward, and met with a rousing welcome in Denver, Kansas City and San Francisco.

New Rochelle Opera.—The New Rochelle "Pioneer" says: "The production of 'Mikado' by members of the Hugenot Yacht Club and their friends at the Casino was one of the best amateur productions ever given in New Rochelle, and the yachtsmen have reason to be proud of their efforts. A select and appreciative audience witnessed the opera, and their generous, well-deserved plaudits encouraged the performers throughout the evening."

Marchesi Movements.—Mme. Blanch Marchesi will give a farewell song-recital at Carnegie Hall, New York, on the afternoon of March 15, when the programme will include among other interesting features a scene from Gluck's "Iphigenia in Tauris," for mezzo-soprano, baritone and female chorus. Mme. Marchesi has been so successful in the West that she has arranged for a return visit in April, when she will sing with the Theodore Thomas orchestra.

Fiddle Facts.—Sarasate has arranged to be in London during the coming season, when he will give several recitals at St. James' Hall, assisted by Mme. Berthe Marx-Goldschmidt. Herr Ondricek has been playing lately in Austria and Hungary with much success. He has now gone for a long tour in Russia. Rivarde, the young Paris violinist, recently played St. Saëns' B minor concert at a Conservatoire concert. Witek, the eminent Berlin violinist, not long ago appeared at a concert of the Buda-Pesth Philharmonic orchestra, where he achieved rousing success with the Mendelssohn concerto.

PATTI AND BERNHARDT.

The First Meeting of the Great Artists.

The occasion of the first meeting between Patti and the divine Sarah is related by the woman who was a close companion of Patti at the table. "Immediately upon our arrival in Paris," she says, "Adelina was besought by several journalists to co-operate in a benefit to be given in aid of the obscure actress, Sarah Bernhardt, who had lost all her small possessions in a fire. The Marquis of Caux did not at first like the idea of his wife singing for an actress of no renown, but at last he gave his consent. On the 5th of November, 1869, Adelina Patti sang at the Odeon theatre for the benefit of Sarah Bernhardt. After the concert, the latter, clad in a black woolen gown, timidly approached the great singer and offered her a small bouquet, and being too shy to utter a word of thanks, she kissed her hand. Who would have guessed that so insignificant a girl would develop into the famous Sarah Bernhardt of to-day, and astonish the world by her triumphs and her quarrels?"

Harp Recital.—Mr. John Cheshire, one of our best known harpists, gave an interesting recital at the Waldorf-Astoria last week. He plays with great taste and sure technic. Mr. David Bispham contributed greatly to the pleasure of the audience, with some well-sung songs.

Another Price Success.—Miss Florence Stockwell, a pupil of Parson Price, of New York, recently made her début at an entertainment given by the St. David's Society, at Sherry's New York, and achieved a distinct success. She has a fine contralto voice, of great range and power.

Patriotic Indianapolis.—At the latest meeting of the Matinée musicale, a programme of American compositions was presented, including songs by Hawley, Gottschalk, Foote and Marston; piano pieces by Thorne, MacDowell, Nevin, and Strong; and a sonata for piano and violin, by Arthur Foote.

Rosenthal Recitals.—Moriz Rosenthal passed through New York last week on his way to the West, and Canada, where he will spend the next fortnight giving recitals in the larger cities. His last New York appearances will be in the two Sunday night concerts at the Metropolitan Opera House, April 2 and 9. Rosenthal's recent recitals in the South were all played before crowded houses.

American Triumphs Abroad.—S. C. Hartman, a Chicago baritone, scored a big hit recently in Saluzzo, Italy. The "Gazetta de Saluzzo" said: "Judging Mr. Hartman from his acting and general stage business, one can scarcely notice in him the customary stage fright of the débutant, while his fresh and voluminous voice captivates the audience at once, so much that the applause grows greater at every performance."

Pittsburg Lecture.—"The Intellectual and Emotional in Music" was the subject of a recent interesting and instructive talk to the advanced vocal, piano and harmony students of the Pittsburg College of Music, by Director Simeon Bissell. In addition to the lecture there was a programme of vocal and piano selections. The following were the performers: Miss Agnes Mitchell, Miss Bessie O'Brien, Miss Ada Ventuss, Miss Annie Vererko, Miss Maud Boyd, Miss Nellie Mutz, Miss Lillian Owen, Miss Emma Reiser, Miss Lizzie Heenan and Mr. W. H. Hatfield.

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THE BOOK OF REVELATIONS.

Chapter VII. The Profession and the Press.

The views of professionals as to the "duties" of the press with respect to their work are an extraordinary mixture of reason and unreason.

The average musician, singer and teacher consider that a musical paper, as well as the critics of the daily press, should notice, in advance, their every movement, every concert they give, every clever pupil they have, and besides publish favorable articles on their work and on every concert they give or at which they assist.

They fail to see, first, that, except in those cases where the public or the readers of a paper are interested, any advance notice is purely advertising matter; and, secondly, that it is the duty of the critic to report only such events as are of public interest, or are exceptionally deserving.

A little reflection would show that no critic can begin to attend all the musical events to which he is invited. Indeed, during the season, it would require a large staff of very capable men to properly report all the recitals, concerts, conservatory and other musical entertainments that are given.

In other words, the duty of the critic is to his readers, to his publisher and not to the profession. It is right here that the profession makes its radical mistake.

It is not the business of a musical critic to help this teacher or that singer; to hunt out musical talent, and proclaim it. His first duty is to fairly report or criticize such events in the musical world as the public, his readers, are desirous of being informed about.

To an enthusiastic teacher the success of a favorite pupil is naturally of more importance than a whole Wagner cyclus at the opera; but the public does not look at it in that light, and the critic has to consider the demands of the public. In fact, a newspaper is built up on that plan. If it is not, it will assuredly be a failure.

I have just received from Mr. Paolo Gallico, a distinguished and successful teacher, a letter which bears on this point. Mr. Gallico writes as follows:

EDITOR MUSICAL AMERICA:

I would much like to know your opinion of the attitude of the press to the work of the profession.

A pupil of mine, Rolf de Brandt-Rantzau, gave his first piano recital at Carnegie Lyceum last Monday night. For several years I have worked hard to bring this young man to a point where, although he is but seventeen, and is far from being finished, he is entitled to appear in public and to command the attention of the press.

I sincerely hoped that his work would be noticed by the daily press, and, for this purpose, I sent tickets to all the musical critics, wrote a courteous letter to each gentleman, asking him kindly to be present or to send a representative.

I explained the relative importance of the event, Mr. Rantzau being a young piano débutant, who has studied only in this country.

I advertised the recital in some of the leading dailies.

I thought I had done everything in my power to secure the presence of the representatives of the press.

The result?

Next day there was not a word of the recital, though columns were given over to vaudeville shows, murders, suicides and McGurk's saloon, but not a line was devoted to the attempt of a young American pianist, to step on the first rung of the long and arduous ladder that leads to artistic fame.

The only paper that had a criticism was the German Staats-Zeitung, which was also one of the very few dailies that noticed the opening of Knabe Hall, surely an event of some importance.

I know that the critics are overburdened with work, there being so many things going on every night, but why could there not be more gentlemen assigned to this work, or are we to understand that the columns of the great dailies are only open for opera or visiting stars of the first magnitude?

If this is the way that "musical work in America by Americans" is encouraged, it is not surprising if all local artistic ambition is killed at its birth.

Some weeks ago one of your able collaborateurs asked, in the course of an article, "Where are the teachers in America? Where are the pupils?"

If there are any, why should they show up, if they are to be ignored?

No one is a prophet in his own country.

Now, Mr. Editor, I want your advice.

How, on earth, can a hard working fellow get at the daily press, so that it will notice his work, supposing that he does not lose courage at his first failure and tries it again.

Yours most truly,

PAOLO GALICO.

Mr. Gallico himself gives an excellent reason why the press should not give, as yet, attention to his talented pupil.

He says: "Mr. Rantzau is far from being finished."

Does he think it fair to expect the great daily press to pay attention to every young talent that is admitted to be in an unfinished state?

But, apart from this, does not Mr. Gallico see that the papers are giving their readers what these readers want? If the public is not interested—and, it is not—in the development of any young pianist, why should the papers be?

If Mr. Gallico wants to place the responsibility where it belongs, he should not blame the press but the public for its indifference.

It is obvious that if the public wanted to hear about his or any other teacher's talented pupils, the press would be only too glad to write about them.

However, Mr. Gallico has asked me what to do.

I should say: "Go ahead! See the critics personally. Try and get them interested. Don't despair. Remember that it takes years to get at the public. Read the story of the lives of the great artists."

If that doesn't work, then I give Mr. Gallico a recipe that will work.

Let him announce another concert with his pupil. Let him buy a revolver and shoot at the young pianist from the audience whenever he plays badly, or rush out from the side of the stage and club him in the middle of a Chopin étude, or he might get his pupil to shoot at him, after the concert or, preferably, during it.

Let him have a friend ready to call up all the city editors of the daily papers on the telephone as soon as the shooting or clubbing has been accomplished.

Then let him go home. The press will do the rest, especially if he has a good stock of photographs on hand and, above all, a flashlight picture of the "scrap" between himself and his pupil.

JOHN C. FREUND.

NEW YORK, March 8, 1899.

INTERVIEW WITH THE WALTZ KING.

He Chats About Waltzes and Wagner.

The waltz-king, Johann Strauss, has been interviewed by a woman, Frau Ilka Horowitz Barnay. The conversation was very rambling and fragmentary, but some very interesting information was gained. Said the musical monarch: "What shall I tell you? There is nothing interesting about me; absolutely nothing. The most remarkable thing about me is that I am a slipper-hero." And he stretched his hand out lovingly to his wife, as if for protection. "I believe that I am the very oldest Wagnerite now living, and was one of the first. I introduced his music in Vienna in the overture to 'Tannhäuser.' Fifty years ago the full score was sent to me, as it was to all of the other musical directors, and I looked it over. Difficult, it seemed to me devilish difficult, so I at first arranged for a detailed rehearsal. Then I had the orchestra to come to my house and put them into two rooms there. After several attempts we played the overture through. My mother, who loved music, but did not understand very much about it—she could only play the guitar a little—came into the room suddenly and said: 'Well Jeany, what was that you played just now? It was remarkable music; it stirred me strangely!' That was the first Viennese criticism on Wagnerian music. When at the next concert in the Volksgarten we played the overture to 'Tannhäuser' for the first time, its effect was wonderful, for we had to repeat it no less than three times. I am growing old, yes, old and crabbed. But I wrote a waltz this morning that is so frolicsome that I am absolutely ashamed! That's the way it is with me almost always! When I am in the worst humor, yes, when I am actually desperate, then I write the liveliest." That is the composer of some of the world's most popular dance-music, and of the imperishable operettas, "Die Fledermaus" "Der Zigeunerbaron" (Gypsy Baron), "Lustiger Krieg" (Merry War), and "Cagliostro."

A cablegram from Europe announces that Johann Strauss is most seriously ill, and that there is small hope of his recovery.

Camden Organist Dead.—Mr. J. R. Bellew, a well-known organist, of St. Paul's P. E. Church, N. J., died last week of typhoid fever.

Oldest Soubrette.—Pretty Minnie Ashley, the leading soprano of Daly's traveling operatic company, performing "The Geisha," said, when asked the date of her début, that she first appeared on the stage in "1492."

Perosi's Music in London.—Mr. Robert Newman has secured the first performance in England of Don Lorenzo Perosi's "Resurrection of Lazarus," and he intends to produce it at his London Musical Festival, Queen's Hall, next May.

Oakland Oratorio.—The San Francisco Oratorio Society recently gave a splendid performance of Händel's "Messiah," in Oakland, at the Y. M. C. A. Auditorium. The soloists were Miss Lena Gore, soprano; Mrs. Carroll Nicholson, contralto; Rhys Thomas, tenor; and S. Homer Henley, bass.

Music and War.—The printer in Kansas City, who, lately returned from the war, in setting up a musical programme, made Mozart's "Ninth Mass" read "Ninth Massachusetts," had his counterpart in the type-setter who last spring made the "Zampa" overture read "Tampa" in one of Lieutenant Dan Godfrey's programmes.

"Rose of Avontown" Sung.—The Madrigal Club, Detroit, Mich., under the leadership of Mr. Charles B. Stevens, recently sang Mrs. H. H. A. Beach's cantata for female voices. The performance was summarized thus by the "Tribune": "The cantata is poetic and exquisitely melodious. It was sung with a perfection of appreciation that left nothing to be desired."

Music in Speaking.—An interesting volume, "A Manual of Intoning for Clergymen," by G. Edward Stubbs, has just been issued from the press of Novello Ewer & Co. Mr. Stubbs is the organist at St. Agnes' Church, New York, and instructor in church music at the General Theological Seminary. He is an earnest advocate of boy choirs, and opposed to choirs of vested women. Mr. Stubbs is very qualified to write upon the subject of which the volume treats, and there is much in its pages of interest, not only to the novice, but to those experienced in the choral service.

Swedish-American Composer.—The Chicago "Times-Herald" says: "A recent operatic work, 'Fritjof and Ingeborg,' by Charles F. Hanson, an American citizen of Swedish descent, was rehearsed by the members of the Svithiod Singing Club, the foremost musical organization among the Swedes of this city, and pronounced a great success. The club will arrange for an elaborate production of it in this city at an early date, and the Auditorium will probably be engaged for the purpose. Mrs. Lillian Hanson is a clever singer and an actress, and has gained much praise for her rendition of the part of Ingeborg in the cast."

MAURICE GRAU PAYS \$60,000.00.

The Distinguished Impresario Pays His Share of the Debts of the Defunct Abbey, Schoeffel & Grau Company, and Sacrifices the Whole of His Season's Hard-Earned Profits.—He Refuses to Go into Bankruptcy, as His Partner Schoeffel Did.



MAURICE GRAU.

When the opera season opened, I published a brief sketch of Maurice Grau, in which I stated that in the old Abbey, Schoeffel & Grau Company he made the money which Abbey lost, while Schoeffel did the grumbling.

It was Grau who got Bernhardt, Irving, Josef Hoffman and other great artists for the combination, and it was Grau's brains that earned all the money which was made, and which Abbey frittered away in such useless speculations as the leasing of Wallack's Theatre, and the exploitation of Lillian Russell.

Grau was so loyal to his partners that he left all his profits, over \$100,000, with Abbey to help him out.

When solely through Abbey's mismanagement and extravagance the disaster came, and Abbey, Schoeffel & Grau failed, these hundred thousand dollars were wiped out.

Grau was in Europe at the time and ill, but he came here and helped reorganize the business as a limited stock company. The creditors took 40 per cent. of the liabilities in stock and the notes of the members of the firm for the balance, \$220,000.

Then Abbey died. The load proved too much, and the limited company went into liquidation.

Schoeffel went through bankruptcy.

Grau meanwhile had started in for himself. He was brilliantly successful in London and has been equally successful here this season.

But there were the debts of the old concern, which now faced Grau alone.

He was advised to go into bankruptcy. He refused. He had a legal but no moral obligation.

He was \$60,000 ahead.

So he said to the creditors: "I need not pay you one cent, but I will give you these \$60,000. It is all I have. Will you accept it and release me honorably?"

All the creditors have done so.

Thus when Grau leaves us this season he will have sacrificed all he has made, and will not have a dollar; but he has something worth more than money, the esteem and con-

fidence of the world, as well as of his friends, and an unlimited credit.

He is still a young man.

He will make a great fortune yet, for, whereas his friends used to back him, in future the public will do so.

J. C. F.

White House Concert.—Miss Jeannette Orloff, the violinist, and Carl Bruchhausen, the pianist, have been engaged to play for President McKinley and his family at a musicale to be given in the Blue Room of the White House on the afternoon of March 14.

Pittsfield Orchestra.—The last concert of this season's series was given recently by the Pittsfield Symphony Orchestra. All the concerts have been well supported by the public, and the treasury of the society will receive a good addition from the proceeds of the season.

Chance for Composers.—A new college song is wanted by the Harvard boys, and they have put forth a request for samples. It seems that the songs which they already have are not quite reveling and roistering enough. This bars Moody and Sankey.

Proud Uncle Sam.—Thea Darre, the young American girl whose work while with the Tavery Opera Company attracted much attention, has recently achieved great honor in Italy. Her Carmen is highly commended by the critics. Another American girl, Miss Pauline Joran, of Illinois, has carried off the honors of the present season of opera at the London Lyceum.

Spain Recovering.—The Spanish are becoming active in musical matters. Several new works have been presented within a short time by native composers. One of the most promising of them, R. Chapi, has just gained a great success in Madrid with his new opera, "Curro Vargas." The libretto is said to be excellent, and the music original and characteristic. Two of the best known European conductors, Drs. Muck and Zumpe, have received invitations to direct some orchestral concerts in Madrid.

"TOD" AND THE TENOR.

M. Jean de Reszke was pacing his room at the Gilsey House one morning last week, humming snatches from his rôle in "Le Prophète," when there came a knock at the door, and Mr. Pearson, the chief clerk of the hotel, stepped in with a mysterious air.

"Are you busy, Monsieur?" he asked.

"Tra, la, lala, dum di dum, bim bim, la lala—"

"Are you busy, Monsieur?" repeated the patient clerk, who was familiar with M. De Reszke's fits of artistic absorption.

"Tra rum didi, lala bum tara," sang the tenor imperturbably.

Mr. Pearson walked up to him and held a card before his eyes.

Instantly the flow of melody ceased, and M. de Reszke was all attention.

"Ah, 'Tod' Sloan, the premier jockey. Of course, I'll see him; send him up."

While M. de Reszke was hurriedly putting on his horse-shoe pin and bridle fob, there was another knock at his door, and the diminutive champion jockey was ushered in.

"Ah, Monsieur Sloan, I have the honor," said the tenor, extending his hand.

"Glad to know you, Mr. Jimmy de Reskey, I always like to meet a champion at any game."

"Jean de Reszke," mildly corrected the singer.

"Oh, 'Jimmy' goes with me. I haven't got the hang of the French lingo yet, but I'll win out on it some day."

"Alright, 'Jimmy' it is—for you," agreed M. Jean.

"Say, you're a bute at singing, ain't you?"

"Oh, I don't know," replied M. Jean, pruning himself.

"That's what you are," assured "Tod."

"When did you hear me?" asked M. Jean.

"In one of those Wagner operas, the one with the horses."

"Oh, 'Die Walküre.'"

"That's him. Say, who got up that horse race? It's a fake. They don't try to win. Not a whip laid on in the finish. And that 'skate' in the other Wagner opera—that one that sounds like what I say when I lose a race—"

"Götterdämmerung?"

"You win. Say, do you want to tell me that 'dog' flies through the air? He couldn't win a race at Guttenberg if he was pushed through the finish. You own horses too, don't you?"

"Yes, in Warsaw," said M. Jean, his eyes glistening; "I've got a fine stable full of two year olds, and some hurdlers—"

"I'll come and ride for you some time. Object is no money with me. I believe in champions standing by each other. You're an artist, so am I."

"You can ride my best horse, Vlaijomkjarzdvie."

"Hully Gee! Who?"

"Vlaijomkjarzdvie."

"Say, how can he drag that handle through the home-stretch?"

"Oh, he always wins," said M. Jean proudly.

"Then you 'fix' races over there too, do you? Well, I'll come. I've got to go now. I see you were taking a preliminary when I came in. So long, 'Jimmy,' I'm glad to have met you. You're dead game."

"Good-bye 'Tod,' come soon again."

"I will; old sport. Say, do you want a 'good-thing' at New Orleans to-day? Play 'Cyrano,' he'll win by a nose. That's one of Sharkey's. So long, 'Jimmy.'"

And the meeting between the two champions was over.

L. L.

Balm for Boston.—The Maurice Grau season of grand opera will open at the Boston Theatre on the evening of March 27. The season will be limited to sixteen performances, including the six evenings and Wednesday and Saturday matinées of each week.

Baltimore Concert.—The third concert of the Baltimore Symphony Orchestra, under the energetic direction of Mr. Ross Jungnickel, was made especially interesting through the assistance of the Harmonic Singing Society, led by Prof. W. E. Heimendahl. Beethoven's Seventh Symphony was the leading number on the programme.

Philadelphia Academy Doomed.—The movement to give Philadelphia a new Academy of Music is going steadily onward. It is beyond the stage of discussion. Over twenty-five progressive citizens pledged themselves last week to build a Metropolitan Opera House, such as would be a fit setting for the splendid new Symphony Orchestra of that city, and the assemblies which are to come.

Hold On, Detroit!—The "Free Press," of Detroit, is very optimistic. It says: "The time seems to be drawing near when permanent opera will be a feature of the musical season in many American cities. Sooner or later the musical people of the country are sure to become dissatisfied with an opera season of two or three performances by one of the big companies which present novelties so seldom that it is scarcely worth while to consider them." With the "Free Press," the wish seems to be father to the thought.



THE BUSINESS MAN AND ORGANIST.

This subject may be viewed from two standpoints, as our title includes two classes of people.

A business man whose naturally musical tendencies keep him constantly dabbling in some form of music conceives the possibility of turning this talent to pecuniary account.

He takes lessons of a good teacher (for his business supplies capital enough to enable him to obtain the best), sits up nights to practice, and when fairly well equipped secures a small church.

If thoroughly imbued with the spirit of the organ, he continues to study until he becomes a thoroughbred in the matter of organ repertoire. It may be he also studies musical theory, and by his attainments holds a good place in the estimation of the other organists of his vicinity.

There occurs, in course of time, a vacancy in a prominent church, for which he enters an application. In usual order come the preliminary hearing, sorting process and he finds himself finally with but a single competitor, who proves to be a young man who is devoting himself to music as a profession.

The committee approaches him on the subject of salary. Finding that money is to be the deciding factor he can easily go under his rival's figure, and secure the appointment, for it is not bread and butter to him, but surplus funds or pocket money.

This immediately puts him in the first class, and he hobnobs with the best known men of the profession. By sociability and good-fellowship he soon wins the respect and admiration if not friendship of the fraternity. If a man of high ideals, which many of them are, he can do, and does, much for the cause of good church music. From his standpoint is any thing the matter with the business man as an organist? Assuredly no!

Another young man, who, coming to years of discretion, after a training in piano manipulation, elects to follow in the footsteps of Dudley Buck, Samuel P. Warren, or any other representative ideal of an American church organist, has a different road to travel. He is, perhaps, the offspring of homely industry, and is given the very best training his environment will allow. After about the same course of study pursued by Mr. Business Man he succeeds in obtaining a modest appointment and may be a few pupils. This enables him to shoulder his own obligations, and may be carry his education on to the stage where he can learn as much by practice, study and observation as by precept. Soon comes his chance at the first-class church. If he succeeds in obtaining the position, he sets to work earnestly and patiently to make himself worthy of his high calling.

Diligently he labors with Bach and Co.; his whole soul goes into the training of a choir to reverently and worthily praise God. His gifts and labor attract attention. He gives free recitals. But, when called on to fraternize with his kind he finds he cannot afford to travel at the pace set by the old, successful, pioneers, or the business men, who seem to have money to put into every social feature of professional life. His salary does not warrant the demands made on a man of his position. He finds that pupils are more inclined to flock to the older and more widely advertised men, so that he finds, indeed—

A young man's row
Is hard to hoe,
And progress is slow.

A request for an advance in salary is met with, "Why, we can get Mr. Business Man for less than that." He is not happy to discover that Mr. B. M. and his class are the men who regulate his salary, and all others paid by our churches.

What shall he do?

"Well," he thinks, "there's the concert organ field." A little investigation and experience soon shows him that he must get in with the musical agencies who control the concert circuits. This, however, he cannot afford. If he had a wealthy father or friends back of him, the case would assume a different aspect; for agents can work wonders, even to making a national or international reputation, if they are given *carte blanche* as to advertising; then a well equipped man can at once take a place in the first rank. If he could attain this the old saying, "Nothing succeeds like success," would but have another exemplification. To the man without capital there is nothing left but to work and wait. How many men have been discouraged by the waiting process, and drifted into careers for which they were never, by nature, intended. No one is apt to ever know. In nine out of ten such cases, a life of

drudgery and mediocrity ensues.

If every business man in this country now, holding a church position, which he does not need, could be brought to see the harm, nay, rather wrong he is doing to the student class, if every church music committee could be persuaded to engage only those whose lives have been devoted to the cause of church music, a start would be made. If the musical application of the proverb, "No man can serve two masters," were better understood by all concerned, it also would help. Our business organist friends might, in the long run, profit by the observance of the above, but finances are so rarely based on conscientious principles that the moral sense of a man is apt to be blunted.

Every merchant knows that men who cut the general trade prices on goods are to be avoided. This has led to almost every line of business having its co-operative association which regulates the retail price or wage rate according to a standard commensurate with the supply and demand. Live and let live is a maxim of the whole business world. Almost every business man organist is, we venture to affirm, a member of some such body, but has never thought to apply its basic principle to the church music question.

In self-protection the organists must in time adopt some sort of rating for their profession. The American Guild of organists have made a move in the right direction, but they have fatally injured their chance to do just this work by admitting to their membership a number of just these men, whom they should have constitutionally barred out. Such a movement must include every church musician in America who practices it solely as a means of livelihood. That this may meet the eyes and approval of all those concerned is the earnest wish of

VOX ORGANI.

MUSIC IN THE CHURCH.

WASHINGTON, D. C., Feb. 20, 1899.

EDITOR MUSICAL AMERICA:

Your journal, with commendable catholicity, has been generous in devoting space to the discussion of alleged inferior music found in the new Episcopal hymnal; also in choir comment and plain criticism of choir committee methods, and for your great justice toward them especially, choir singers ought to rise up and call you blessed.

Of the number of critics throughout the land who have sought to turn the hearts of the clergy, and point out the way of salvation to them from a musical eminence, many have not discovered other ills throughout the service of this denomination which are rapidly undermining musical taste and sapping the vitality of true devotional service, even as do these impossible musical settings in the church hymnal.

The church needs to guard consistency in its choir work, as in other parts of its liturgy; portions of which are jealously interpreted *verbatim et literatim*.

The clergy may search in vain for a *via media* here. There is none.

There is turmoil to-day in England,—a struggle between ritualism, which carries with it consistency in a well-rounded, severely musical service, where art is recognized,—and the Church of England service, into which, by a free-handed liberality, there has crept unchurchly musical compositions of the canned and tainted variety.

Gounod wrote, not long before his death, and upon this subject: "I recognize and assert that the church has, and ought to have, a language of its own, distinguished from all other languages by being impersonal. * * * No matter how profound, ardent and potent may be the expression of a work stamped with individuality, such a work cannot become the language of all."

Now, English and American composers are writing, constantly, services especially adapted to the needs and demands of the church; services whose every chord, while consistently churchly, is founded upon true and enduring principles of art.

Why, then, a hymnal, the music of which may not be phrased with the words; and, further, is an insult musically, oftentimes, to the sentiment expressed?

Clergymen, to use a homely phrase, may not carry water on both shoulders, as they seek to accomplish when catering to two factions in a parish, each claiming its hymnal;—the plain folk demanding tunes disrobed of what they call "superfluous harmony";—the more thoughtful and advanced believing it facile to sing the melody, even harmonies of hymns, however enveloped in contrapuntal excellence, and pleasing progressions. The clergy, with hymnal in hand, is saying, "what are we to do about it?"

Responsibility here is, seemingly, not so onerous as the clergy would have us think. There should be no hesitancy.

Let us ask how about the plain folk who do not comprehend musical harmonies (claiming such to be sacrilegious), and the art influence exerted in noble church edifices, toward the building of which they contribute, and in the pews of which they, admiring, sit Sunday after Sun-

day! Does art in silent stone not jar the nerves of these plain worshippers? True, the jewel has been lost from the ring of consistency!

Art, in all purity in church architecture, in church habitments; in every nook and cranny, from pew to pinnacle, entrance to altar, reading desk to baptismal font. Charlatanism, in choir library, organist, choir master and executant!

In all churches? No. And let all the people rejoice that the noble exceptions, the leaven, will soon "leaven the whole."

Clergymen should insist upon consistency throughout the entire order of service. A small minority of whatever congregation read the "notes." The majority will be heard singing the melody, and this is sufficiently prominent always to be followed. Harmonization will not interfere with those who sing by ear; and those who read will find pleasure in well-arranged hymns. Plain folk will soon become educated, and a more refined and devotional service obtain when good music is understood.

Your correspondent in last week's issue is eminently right. Clergymen should be educated in music. It should be in the curriculum of the colleges and seminaries. When found to be deficient in ear; when lacking in musical temperament, clergymen should be excused from service in selecting choir master and singers. In reality, a clergyman deficient in these mentioned qualifications would seem to be unfitted for "the Master's work," demanding, as it does, a sensitive, sympathetic nature; qualities generally not possessed by the unmusical. Art claims recognition in the house of Him who speaks in music as in stone; who speaks through nature, from which all that is pure and of good repute seeks inspiration.

SAMUEL G. YOUNG.

TALKING THROUGH HIS HAT.

Dubuque Man Objects to Public-School Music.

The Dubuque "Times" lends some of its editorial space to reproducing the absurd objections of a local member of the Board of Education against music in the public schools. This myopic gentleman says: "The public will enter into competition, free of cost, with the numerous music teachers in our city, who now earn a livelihood out of their profession."

As if such rudimentary training would not bring these pupils to the private teachers for further instruction!

The Dubuque "Times" sits on its sage citizen in this decisive fashion: "Was he elected to legislate for the private or the public school? Does not the public school compete with private teachers of algebra, Latin, botany, reading, writing, arithmetic and grammar? Why not abolish these studies in the public school?"

They Were Friends.—A clergyman recently complained that, after preaching a sermon on the subject of "The Devil," the choir sang a hymn to the air, "Should auld acquaintance be forgot." This seems to suggest a sly joke on the part of the organist.

Sembrich a Tenor.—Through an absurd inadvertence, MUSICAL AMERICA, in its notice of the "Rigoletto" performance last week, at the Metropolitan Opera House, was made to speak of Sembrich's singing of the "La donna e mobile" aria. Of course this is for tenor.

And Yet the World Revolves.—In the "Musikalisches Wochenblatt," Dr. Hugo Riemann announces that he has recently discovered in the library of the Leipsic Thomasschule the parts of a number of orchestral suites by J. F. Fasch (1688-1758), Christoph Förestier (1693-1748), Johann Schneider (b. 1702), J. Ad. Hasse (1699-1783), J. C. Wiedner (1724-1774), J. N. Tischer (b. 1707), and J. J. Fux (1660-1741)—all valuable in tracing the early development of orchestral music.

New Director in Homestead.—The Haydn Choral Union of Homestead, Pa., which is the leading musical organization of the town, has engaged Signor Gaetano Gilli as director of the choir. He will enter upon his work at once, and will conduct rehearsals once a week. Signor Gilli was born in Milan, Italy, and was once a member of the Strakosch and Milan opera companies. He was a pupil of the celebrated Lamperti, and is an able exponent of the Italian methods.

New Books on Music.—Messrs. Chas. Scribner's Sons, New York, ever alive to the needs of the times, are publishing "The Music Lovers' Library." In addition to the four books which will begin the series, by Messrs. W. J. Henderson, H. E. Krehbiel, H. T. Finck and W. F. Apthorp, there will also be a contribution by Arthur Mees, "Choirs and Choral Singing." The same enterprising firm will bring out Mr. James G. Huneker's "Mezzotints in Modern Music," containing that gifted writer's studies of Brahms, Tschaiikowsky, Chopin, Richard Strauss, Liszt and Wagner.

KNABE HALL DEDICATION.

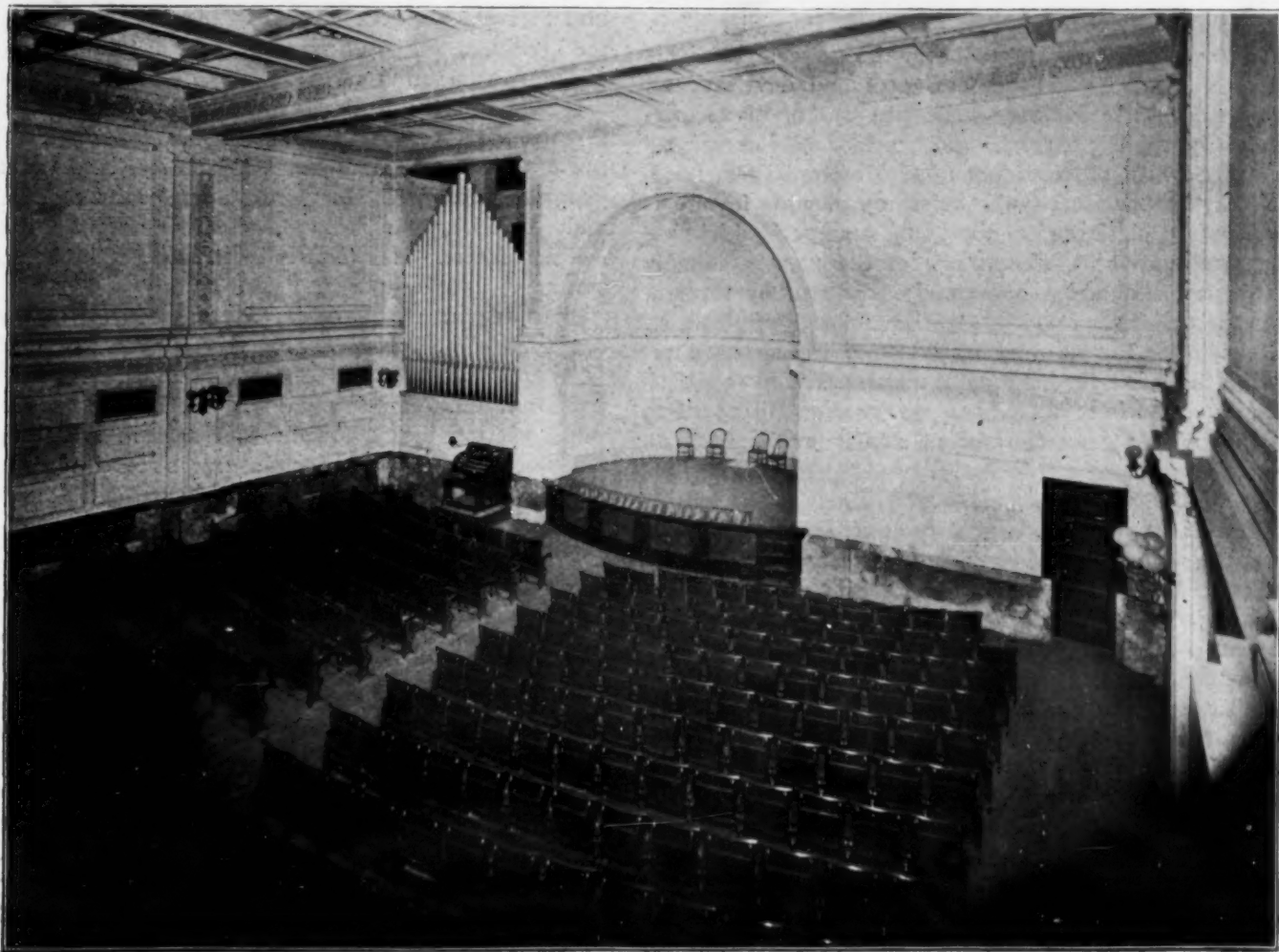
The great growth in scope and importance of the musical life of the metropolis has wrought many changes and improvements, but none so marked as that which has within a few years swept away all the old-time temples of music, and erected in their place proud palaces that are excelled by no other city in the world.

The Academy of Music, for years the home of Italian opera, was cast into the shade by the magnificent new Metropolitan Opera House; Steinway Hall, where music had been made for decades by such artists as Rubinstein, Bülow, Wieniawski, Wilhelmj, D'Albert, Joseffy, Sarasate, and others, gave way to stately Carnegie Hall; and even the spacious Grand Opera House, the scene of many notable Italian and English opera performances, has been supplanted by more modern though smaller theatres, with

Mr. Godowsky proved his position as our leading American pianist. His technical equipment is supreme, and in the marvelously clever Chopin transcriptions reached such bewildering virtuosity as had previously been displayed in New York, only by Sauer, Rosenthal, D'Albert, and others of the very best pianists. In Godowsky, the Knabe piano has obtained another valuable ally.

The instrument which he used last Monday is the one that earned such unstinted praise at Sauer's début in the Metropolitan Opera House, January 10, last. Under Godowsky's hands it displayed the same excellent tone, singing and staccato, in forte and piano passages.

Mr. Case sang acceptably and was generously applauded. Miss Bussing made such an excellent impression with her sympathetic voice and agreeable personality, that an encore was insisted upon, and she added a Venetian gondolier's song. Mrs. Jane Feininger was a satisfactory accompanist.



INTERIOR OF THE NEW KNABE HALL.

better facilities and in more convenient localities. The house of Chickering realized and met the demand of our changeable public, and now that most enterprising firm, Wm. Knabe & Co., identified heart and soul with the larger musical movement of to-day, has presented New York with another modern first-class room for music, the new Knabe Hall, in the Presbyterian Building, on the northwest corner of Twentieth street and Fifth avenue.

The formal opening and dedication of the new hall, prevented some two weeks ago by the big blizzard, took place on Monday evening, March 6, and was as brilliant a musical and social event as the excellent programme compiled by Mr. Ferdinand Mayer, and the large array of prominent invited guests could make it.

The tasteful architecture of the hall is on the Roman style with a plentiful use of the Acanthus, the egg and dart decoration, and Ionic capitals, surmounting beautiful pilasters which run from a marble wainscot on the auditorium, to the roof. The scheme of color is white for walls and ceiling, with cherry furniture and trimmings. An immense organ is on the left side, with the pipes prettily silvered. The stage is roofed by a dome with a rim of lights for illuminations. A balcony extends across the full width of the Hall, and seats about 200 persons; the entire auditorium seating about 550.

The musical programme, ideal in arrangement and execution, was carried out by Clara Henley Bussing, soprano, Jane Feininger, accompanist, Henry Lincoln Case, tenor, the Dannreuther Quartet, and last but foremost, Leopold Godowsky, the noted Chicago pianist, who was imported to New York for the occasion.

Here is the programme in detail:

1. DVORAK—Quintet in A Major.
2. MOZART—Aria, "Il mio tesoro."
3. BRAHMS—Variations and Fugue on a Handel Theme.
4. BACH—Aria.
5. GODARD—Menuet.
6. CHOPIN { a Impromptu, F Sharp.
7. LISZT { b Scherzo, C Sharp Minor.
8. VERDI—Aria, "Ah fors e lui."
9. RUBINSTEIN—Quartet, op. 17 in F Major.
10. { a Valse Idylle.
11. { b Badinage (combining in one the two studies, op. 10 No. 5 and op. 25 No. 9, Chopin).
12. { c Concert arrangement of Henselt's Study, op. 2 No. 6.
13. { d Weber-Tausig "Invitation to the Dance" (with new contrapuntal additions).

Both in his playing with the quartet and in his solos,

The Dannreuther Quartet is ever accomplished and legitimate. Their work ranks with that of America's leading quartet organizations.

Mr. Ferdinand Mayer may be proud of the success of the opening, and Messrs. Knabe & Co. may be proud of Mr. Mayer.

Knabe Hall will quickly become a factor in New York's concert life.

Significant as was the occasion from an artistic standpoint, it was not the less notable as a society event. So great a house as William Knabe & Co. cannot in the nature of events fail to become identified with the leading interests of any community in which it operates actively, and when the sphere of its activity is to be found in the very centre of all that is artistic and refined, there come to it a social prestige such as is not to be attained in more material branches of commerce. Moreover, the maintenance of high social connections is not only valuable in the promotion of the interests of a house of this character, but it is naturally a result of those interests.

The result of the connections thus made and thus maintained, was to be noted in the character and appearance of the audience of Monday evening. In the first place, there were not half a dozen vacant seats in the house. Five hundred and fifty invitations had been sent out, when three times that number had been eagerly sought, and five hundred and forty odd persons came to the concert.

Then the eye discovered at a glance that it was no motley assemblage. The people who came were of the best. The stamp of the highest breeding was to be observed on almost every face there. The very presence of such people was guarantee and proof that the Knabe house was accepted as typifying all that is most elevating in the commercial side of metropolitan life.

That such an audience would be appreciative, needs no saying. The affair was a notable success in every view, and the stamp of the indorsement of the very best people of the city was ineradicably fixed upon Knabe Hall.

Schumann-Heink Recital.—Mme. Schumann-Heink, of the Grau Opera Company, gave an interesting song-recital last Saturday evening, at Sherry's, New York, before a large and extremely fashionable audience. The enthusiasm was pronounced.

KNEISEL QUARTET CONCERT.

The Kneisel Quartet gave the fourth evening concert of its New York series this season, last Tuesday at Mendelssohn Hall. The assisting artists were Arthur Foote, piano, Max Zach, viola; and J. Keller, violoncello. The programme, though long, was exceedingly well made, and the audience was an astonishingly large one considering the inclement weather.

The Tschaiakowsky Quartet in E flat minor was announced as a request number. It was heard here as recently as last week—at the Kneisels' last matinée concert—and was reviewed in the last issue of MUSICAL AMERICA. It is therefore not necessary to dwell on the great beauties of the Russian composer's work. The Kneisels' performance of it was of a more satisfactory order last week in all that appertained to technic and ensemble; but the Quartet had much to contend with owing to unfavorable atmospheric conditions.

Arthur Foote's new Quintet in A minor, op. 38, for piano and strings, made a decidedly agreeable impression. While Mr. Foote's latest chamber music effort is somewhat reminiscent, suggesting, at times, both Mendelssohn and Schumann, this is more a question of thematic character than construction. And in this respect, particularly, Mr. Foote offers unquestionable evidence of his admirable growth; for, unlike his earlier works, and more especially his chamber compositions, the new Quintet clearly proves that the talented Boston composer is surely escaping from the influence of Mendelssohn and giving us more and more of his own musical personality.

Mr. Foote's new work is admirably constructed, refined and thoughtful, and discloses, throughout the four movements, skill of a high order. The termination of the first movement seems somewhat abrupt; and this may also be said of the last movement. The intermezzo is a most graceful bit of writing. Indeed, it is charming in idea, and developed in a clear and logical manner. The instrumental coloring is more than clever. Mr. Foote shows a great advance in his instrumentation, and his grasp of the fine possibilities of the strings has broadened and strengthened. The Scherzo is conceived and written in a bright, cheerful vein, and aroused the audience to much enthusiasm. And a really strong point of the whole work is the last movement. Unlike many modern composers, Mr. Foote's inspiration does not evaporate with the Finale. He has succeeded in giving us a work which, from beginning to end, keeps our interest alive and affords us genuine enjoyment. The composer presided at the piano with unexpected skill, and was recalled several times.

The Brahms Sextet, in G major, op. 36, proved that even a fashionable audience is capable of enjoying such serious music. In this work the Kneisels did their best playing of the evening. The entire composition was played with rare taste and judgment, and the Scherzo appealed particularly to the admirers of the Boston organization.

GEORGE LEHMANN.

Brave Burmester.—Willy Burmester's complaint that the jealousy of Kneisel and Loeffler, of the Boston Symphony Orchestra, interfered with his success in New York, Boston and Philadelphia, will be remembered by violinists. Burmester intends to publish a statement when he reaches Europe. Why not here, Willy?

Birmingham Bustling.—All is preparation and expectancy in Birmingham, Ala., for the first musical festival to take place there May 3 and 4. The work of training the large choruses is progressing very satisfactorily. It has been decided at the afternoon performance of the festival to produce one of the best children's cantatas ever written, with about two hundred children's voices.

Chicago Outdone!—The Chicago critic no longer holds the palm for originality. Here is a criticism from the Atlanta "Journal," about Rosenthal's recital: "Rosy should give the people a tune occasionally. One only would be better—far better—than none; a simple, understandable air that would win the popular heart. Patti sings 'Suwanee River,' and 'Annie Laurie,' and the people go wild; but Rosy didn't give them even 'A Hot Time in the Old Town,' or anything else popular. And they almost went wild because he didn't. Give the people a tune, please." And give us a rest, please, Mr. Critic of the Atlanta "Journal."

Loss for Omaha.—Well may a city mourn the loss of a man whose death calls forth this obituary: "The musical world, locally speaking, during the last week suffered a severe shock from the sudden death of Don M. Long, one of the very foremost musicians of the city. Mr. Long, or Don Long, as almost every one knew him, was a very talented musician. His ability was general, and while his place in the profession was distinctly that of a pianist and teacher of the piano, he was also an able critic, a thoroughly good reviewer, a careful analyst, a promising and prolific writer, of much ingenuity, originality and resource. He was proud of his profession, and defended its ethics at every opportunity."

MUSICAL CHICAGO.

CHICAGO, March 7, 1899.

Madame Blanche Marchesi was a trifle disappointing to many people who expected that naturally the daughter of so distinguished a vocal teacher as Madame Marchesi must have a wonderful voice. To create a fine enthusiasm without a really great voice, to charm the critical and exacting by an appeal to their sensibilities more than by the grace of a golden throat is Madame Blanche Marchesi's art, and most consummate art it is.

Earl R. Drake, the violinist, gave a concert in Kimball Hall, assisted by Harrison M. Wild, organist, Adolph Koelling, pianist, and Helene Koelling, soprano. Mr. Drake introduced for the first time in Chicago Saint-Saëns' C major concerto, opus 58. His interpretation was facile, style intelligent, and technic more than ample.

Jan Van Oordt, the well-known violin soloist and teacher will give a recital in the Studebaker Recital Hall, March 30. The principal number will be a Schumann trio for violin, 'cello and piano. Emil Liebling and Franz Wagner will assist Herr Van Oordt at this concert.

Herr Van Oordt will play before the Germania club, on March 18 and on April 6, in concert with Frau Hoffman in Milwaukee. Herr Van Oordt possesses one of the few Stradavarius violins in this country. It belonged to the wizard Pagannini, later to Vuillaume, of Paris, and then it reached the Harts of London, who sold it to Herr Van Oordt.

Mrs. Clara Murray will give a harp recital at Dallas, Texas, March 1, under the auspices of the St. Cecilia club, and one at Toledo, March 8, for the Eurydice club.

William G. Stewart, director of the Castle Square Opera Company, at the American Theatre, New York, is in the city perfecting arrangements for the opera which will be inaugurated in Studebaker Hall, April 3.

Emil Baré was the soloist with the Chicago Orchestra, at the last concert. Mr. Baré is one of the orchestra's best players, and as a soloist, in the Vieuxtemps D minor concerto, his work was characterized by refined taste, excellent technic and an agreeable tone.

Madame Carreño gave her second recital in Studebaker Hall, last Saturday afternoon. It was, by far, the most interesting of her concerts here this season, and, as usual, her admirers were out in force, and more enthusiastic than ever.

That Emil Sauer created a distinct and favorable impression in Chicago is evidenced by the great interest attending his Central Music Hall recital to-night. Sauer's work with the Chicago Orchestra would have been still more impressive but for the fact that the grand opera slightly overshadowed all other musical events.

At the fourth concert of the Spiering Quartet which takes place Tuesday evening, March 14, a quartet on the name "Belaieff," by four Russian composers, Rimsky-Korsakoff, Laidow, Borodine and Glazounow, will be performed for the first time in Chicago. The clarinet quintet of Mozart will also be played at this concert.

PHILIP J. MEAHL.

Timely Troy.—Always abreast of the musical movement, Troy heard Rosenthal last week. He appeared with great success at the first concert of the twenty-fifth season of the Troy Vocal Society.

Adams in Philadelphia.—Mme. Suzanne Adams made her Philadelphia début on Thursday of last week, as the heroine in Gounod's "Romeo and Juliette," performed by the Grau Opera Company. The American soprano was very warmly received, and praised by press and public, for her altogether charming appearance, and for the skill with which she employs her fresh, sweet voice.

De Lussan and the Queen.—Our American singer, Zélie de Lussan, tells this pretty story of her début before Queen Victoria, at Balmoral, in "The Daughter of the Regiment": "After the performance I was presented to the Queen. Her Majesty immediately arose and said to me (in so sweet and charming a manner that I can never forget it): 'Mlle. de Lussan, I must thank you for a very pleasant evening. I should judge from your accent that you were an American, although your name is French.'"

"Yes, madame," I replied; "I was born in New York, of French parents."

"Then I was fairly transported with joy when the Queen added: 'The Americans have a right to be proud of you.'"

MUSICAL SAN FRANCISCO.

SAN FRANCISCO, March 3, 1899.

I have recently had the pleasure of considerable conversation with a young Russian composer, now sojourning in San Francisco, who is a former resident of New York. He is Mr. Jacob Minkowski, who has had, for his years, a wide experience in the musical atmosphere of Milan and Vienna. His intimate acquaintance with the younger school of Italian composers makes him an excellent authority regarding their work and personality.

Minkowski is an opera singer, and at the same time a talented composer and very industrious student of music. He has already written several operas and a "Stabat Mater." His latest and most ambitious work is "The Smuggler's Wife," to a libretto by Bignotti, which is ready for production whenever occasion offers. Having heard a reading of this opera, I believe it contains elements of great merit. He tells me that his friend Puccini read it, and pronounced the work to be in the same style as his own "La Bohème," modern in form and development. Franchetti, another young Italian, the author of "Christopher Columbus," "Asrael" and "Signor di Porcignac," sung at La Scala, also commended Minkowski's opera.

Of his "Stabat Mater" the most conspicuous feature is the grand fugal setting of the "Inflammatus," which has been pronounced in Vienna one of the most creditable specimens of counterpoint recently produced by the students thereabouts.

Considering the unusual interest recently aroused regarding the latest productions of the new Italian school, it is a pity that one of Puccini's confrères, who happens to be a naturalized American citizen, and is here in his own country, should be overlooked by managers in search of works of the sort. It is, however, barely possible that Minkowski may be discovered by the Tivoli, and "The Smuggler's Wife" given its first performance here. California was the first part of America to accept "La Bohème," which has since gained such universal acknowledgment everywhere it has been heard in America.

It would be a pleasing result should we also discover a similar gem in "The Smuggler's Wife." Who knows? This is the day of surprises in musical novelties. Minkowski's experiences among the music students of Milan would make very instructive and wholesome reading for the innumerable company of young Americans who yearn to expatriate themselves to study singing in Italy. From him I learn that the whole scheme of vocal instruction, as at present there practised upon foreigners, is a gigantic swindle and outrage. Quackery pervades vocal instruction everywhere, but it is flamboyant in Milan. So much gullibility flocks to Italy, with unquestioned faith in the puissance of Italian teaching, that every Tom, Dick and Harry who finds shoemaking or blacksmithing dull hires a cheap piano and goes into the more remunerative vocation of filching American or British coin from the really ambitious of callow vocalists.

The former American Consul, Mr. Crane, cognizant of the epidemic of robbery prevalent in the community, once uttered a warning protest, and almost drew down upon his honest head a Milanese vendetta. For the quack singing teachers, ably abetted by a horde of other vampires, shading on down through the milliners, dressmakers, shopkeepers, costumers, boarding-house sharps, managers, press agents, linguists, laundresses, and what not, all fattening upon the ambitious victims of a mistaken hope, who felt that the largest source of their income would be jeopardized by the Consular warning. Indeed, when American girls stop going to Italy to study singing, many a Dago Othello will find his occupation gone to smash.

H. M. BOSWORTH.

Hartford Organ Recital.—Mr. Harry Rowe Shelley, the distinguished composer and organist gave a recital recently in Hartford, Conn., at the Fourth Church, before a large and appreciative audience.

Atlanta Artist.—Mme. Mary Duff, who studied for some years in Italy, and made a successful début in Florence last season, gave a concert recently in Atlanta, at which she met with the most pronounced success. She is hailed as one of America's very best sopranos. Mme. Duff had the distinguished assistance of Mrs. Fannie Bloomfield-Zeisler, Signor Tagliapietra, and C. C. Alcibiad, accompanist.

MUSICAL BOSTON.

BOSTON, March 6, 1899.

Mr. Emil Sauer gave a piano recital in Music Hall, Tuesday afternoon, February 28, before a fair sized audience, and in some of his numbers his playing far surpassed any previous efforts of his in this city. He began the concert with Brahms' F minor Sonata, and although failing to clearly define and develop the first movement, succeeded in so marvelously encompassing the demands of the composition in the other three movements that one could hardly desire a more complete and artistic triumph. The playing was little less than an inspiration, and its like has not been heard in our concert halls for a long time, certainly not this season.

Throughout the concert there was no relapsing into sentimentality, and these were moments when he rose to a height of nobility, breadth and tonal power that exalted him to a pre-eminent degree in his art. And all within the legitimate scope of piano playing devoid of any abuse of the instrument.

Miss Katherine Ruth Heyman, who first appeared here three years ago, gave a piano recital at Steinert Hall on the afternoon of March 2, and showed most admirable progress in her art. Her programme was a well selected and varied one, the demands of which were met with excellent success. Her technic is fluent, and she has artistic command and composure.

The programme of the seventeenth concert of the Boston Symphony Orchestra embraced Haydn's symphony in D major, "La Chasse," Bourrée fantastique by Chabrier, and Brahms' second symphony. The Haydn and Chabrier numbers were heard for the first time in these concerts. The latter piece, written for piano, was scored for orchestra by Felix Mottl. It was brilliantly played by the orchestra, and as a divertissement created great enthusiasm.

There is nothing more to be said of the work, generally, of the orchestra than has been repeated of late in these columns. The playing is never slovenly, as under Nikisch, but the effect is that same monotone of uncontrasted readings that now mark Gericke's efforts.

The orchestral garment is of coarse homespun material. There was not one touch of delicacy and grace in the playing of the Haydn symphony. Refinement in Gericke's readings is now but a tradition.

Mr. Victor Maurel gave a song-recital in Music Hall, Saturday afternoon, March 4, assisted by Mr. Henry Waller, the pianist. The audience was of goodly numbers, and enthusiastic to a flattering degree. The occasion was of so much importance as an event in the now absorbing interest in the vocal art that further comment will be deferred until next week's issue, when Mr. Maurel's effort will be made the subject of an "object lesson."

The rumor that Wanamaker had bought the old Music Hall property is now denied, and it is claimed that Siegel, Cooper & Co., of New York and Chicago, are the purchasers, and \$900,000 is the price paid. Later still, although the "Journal" claimed that Mr. Siegel admitted the purchase, the "Herald" publishes a denial upon the part of that firm.

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MUSICAL CINCINNATI.

CINCINNATI, Feb. 26, 1899.

The music-loving people of this city are no little excited and indignant over the rather shabby treatment which Cincinnati has received at the hands of the Ellis Opera Co. Cincinnati has always been a good opera town, and particularly, good German opera has invariably been well-supported here. Mr. Damrosch found that out some four years ago, when he opened his operatic season at the Walnut Street Theatre. At that time Music Hall was undergoing extensive changes and repairs; in fact, it was then that Music Hall was transformed from a large concert-hall with wretched acoustic, into an immense modern opera house with the most favorable acoustic properties. Music Hall not being available at that time, Mr. Damrosch had to take the Walnut Street Theatre, with its much smaller stage and seating capacity. But, in spite of these disadvantages, that first week in Cincinnati was a very profitable one for the company, and Mr. Damrosch had no reason to complain. The following year the Damrosch opera gave its performances at Music Hall, and the financial success of that week was even greater than that of the first week at the Walnut. Whenever Mr. Damrosch came to Cincinnati with his company—I admit, that he never disappointed his patrons by offering them inferior casts—the people of this city responded liberally, and willingly paid the prices charged for seats, although during the last two seasons the times were rather unpropitious.

Why is it, the people ask, that the present management of the company sees fit to treat Cincinnati, a city of over 400,000 inhabitants, like a small country town with, perhaps, 50,000 or 60,000? Just think, three performances only in a city of that size! But that is not all. According to the original announcements, the entire company was to be brought here, and the repertoire was to be "La Bohème" on Monday night, "Siegfried" on Tuesday, and "Romeo et Juliette" on Wednesday. With that understanding, the music-lovers of Cincinnati liberally subscribed for season tickets and single seats. Not until after the subscription sale was closed did the management announce that, instead of "Siegfried," which was the principal attraction of the repertoire, "Carmen" would be given. Now, there is no particular objection to "Carmen" as an opera. It is charming and interesting enough, but, after all, I think it is rather cheeky to offer it to an intelligent and musical people as a substitute for "Siegfried."

"Siegfried" has been given twice only in this city; once with Kraus, and a second time with Jean de Reszke in the title rôle. "Carmen," however, has been performed here many times, with some of the best interpreters of the title rôle in the cast. Opera patrons do not seriously object to paying \$2 or \$3 a seat for hearing a star "Siegfried" performance; but they consider it little short of highway robbery, if "Carmen," with no particular star in the cast, is offered to them after they had paid their good money to hear "Siegfried."

Sharp practices like that are damnable for several reasons. They undermine the confidence of the public, without which no opera company can achieve financial success, and deter many lovers of music from attending the opera. Slim houses are the result, and the opera managers, never willing to admit that they themselves are to blame for the lack of support, decry Cincinnati as a poor opera town, and create the impression that our people have not sufficient interest for good music to support an opera company even for three nights.

The second concert of the Orpheus Club, last Thursday evening, was decidedly the best which that club has given during the last two years. There were no foreign artists to attract an audience—only home talent being employed for solo work—but the programme was well selected, musically interesting, and at the same time not beyond the powers of a chorus consisting mostly of amateurs.

At the Symphony concert last week, a selection of Russian, German, Flemish and French music was offered to the audience. The orchestra gave a fair rendition of Borodin's B minor Symphony (No. 2), and a very good one of the Divertissement from Massene's "Les Erinnyes." Mr. Oscar J. Ehrgott, a talented local baritone, who is becoming well-known as a fine oratorio singer, sang the ungrateful aria of Lysiart, from Weber's "Euryanthe," in good voice and excellent style.

ERNEST WELLECK.

CINCINNATI, March 5, 1899.

The three nights of opera, which were offered to Cincinnati last week, as the crumbs from the table of the more fortunate cities in the East, have had the effect of a refreshing and invigorating breath of air upon the stagnating musical atmosphere of this city. Notwithstanding the disappointment caused by the failure of the Ellis Opera Company to give the originally advertised performance of "Siegfried," the season passed pleasantly, and everybody seemed to be satisfied. Mr. Ellis had no reason to complain, for his company played before well filled houses,

and the patrons of the opera were satisfied, because the performances were good enough to make them forget the high prices of admission and the disappointment in regard to "Siegfried."

The fact that many of our opera patrons would have preferred three nights of Wagner, did not prevent them from thoroughly enjoying "La Bohème," "Carmen" and "Romeo et Juliette." Only a few of our hyper-moral people pretended to be shocked by the "disgustingly immoral" character of the three operas.

Melba, Galski, and Alvarez, of course, carried off the honors and were received with unparalleled enthusiasm, but De Lussan, Bonnard and Pandolfini also came in for a liberal share of popular applause.

Apropos the appearance of Galski as Micaela in "Carmen" the following little diversion was furnished by the critics of the two English morning papers:

One paper said on the morning after the "Carmen" performance:

"It is also to be deeply regretted that Madam Galski allowed herself to be persuaded to undertake the rôle of Micaela, even to oblige the management. Physically, vocally and mentally she is unsuited to the rôle, and even the enthusiasm of the audience for a greatly advertised singer did not cover the deficiency."

The critic of that paper is at the same time the local representative of a certain musical blackmailing sheet in New York, which figured quite prominently in a disgraceful and unsuccessful attempt to blackmail Mme. Galski last season.

Merely for the sake of the contrast, I add here, what the critic of the other morning paper said of Galski's Micaela:

"Besides these two artists mentioned so far, Mme. Galski, the great and famous dramatic soprano, deserves special praise. Her rendition of the minor rôle of Micaela was really inspiring, and she plainly demonstrated what can be accomplished even in a part that is of less prominence than the leading rôles. We owe her and her magnificent gifts a veritable treat; she sang beautifully, and her acting corresponded to her vocal achievements."

"She is an artist of great prominence, and she fully deserved the applause that greeted her appearance. I am convinced we never heard her to better advantage, and there, apparently, was unanimous praise for her exquisite singing and her refined acting."

How vindictive and stupid a man must be to make the absurd statement that Galski knows not how to sing the part of Micaela! If she cannot do justice to that insignificant rôle, what business has she on the operatic stage?

The man who wrote those lines made an ass of himself; that does not matter, but it is an outrage that a great and influential paper allows its critic to abuse its columns for the purpose of venting his spite against a great and gifted singer.

The preparations for the Golden Jubilee Saengerfest of the North American Saengerbund are carried on quietly, and the preliminary work on the festival hall has been begun. There are still from \$16,000 to \$20,000 lacking to cover the expenses of the festival and the Saengerfest Board has opened a wholesale begging-campaign among the German societies of the city.

The preparations for the twenty-first annual convention of the Music Teachers' National Association which will be held here during the week of June 19, are vigorously pushed by the local officials of the organization. President A. J. Gantvoort has surrounded himself with an able and energetic staff, and he is ambitious to make the coming convention a memorable event in the annals of the association.

The most striking feature of the convention will be the exclusively national character of the programmes. Only compositions by American composers of merit will be performed at the three afternoon and the three evening concerts, and the Cincinnati Symphony Orchestra has been secured for the occasion. Mr. Frank Van der Stucken, who is on the Music Committee, will be the conductor. Among the composers who are to be represented on the programmes will be E. A. MacDowell, Dudley Buck, Arthur Foote, Hugo Kaun, Templeton Strong, Chas. Loeffler, G. W. Chadwick, Henry Holden Huss, Frederick Grant Gleason, J. K. Paine, Horatio Parker, John Beck, Victor Herbert and others.

ERNEST WELLECK.

Blauvelt in Opera.—It is rumored that Lillian Blauvelt, now Mrs. Pendleton, will sing in opera here next season, making her début in an ambitious work that is being written for her by an American composer.



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Utica Unappreciative.—Utica, N. Y., a city which lays claim to some musical culture, has allowed Mr. Rath's Sunday afternoon concerts to collapse, for want of substantial support. A performance of "In a Persian Garden," some weeks ago, attracted a crowded house. So New York society seems to set the musical fashion for other cities, too.

Columbus Concert.—The second concert of the Orpheus club, Columbus, O., was successful, artistically and financially. The "Journal" says: "The audience was one representative of the musical element of the city, and the high appreciation in which the Orpheus club is held was demonstrated more than once by the warm reception tendered them."

Atlanta Addition.—Atlanta music circles have received a valuable addition recently in the locating there permanently of Mr. Fordyce Hunter, of Detroit, Mich., a pianist, and teacher. Mr. Hunter is very well recommended, having testimonials from no lesser personages than Edward Grieg, E. A. MacDowell, Howard Brockway, Emil Liebling, C. Sternberg, Wilson G. Smith and others. Mr. Hunter proposes to introduce himself to the Atlanta public by playing a series of four recitals.

Bendix in Kansas City.—The Bendix Concert Company played in Kansas City last week. The genial violinist was thus appraised by a local paper: "Mr. Bendix's style seems to mellow with time, and its cleanness, its absolute purity, is a commendable example to those violinists who affect so much and perform vagaries that are very uncomplimentary to both the audience and dignified music. Mr. Bendix plays in noble tones, and the clarity and grasp of his readings are delightful."

Musical Director for Paris.—It is announced that Commissioner Peck has decided that Samuel Kayzer, director of the Chicago Conservatory of Music, shall have charge of the United States department of musical exhibits at the Paris exposition. Mr. Kayzer has been director of the Chicago Conservatory of Music and Dramatic Arts, with offices in the Auditorium, for several years, and is well known to musicians in all parts of the country. The choice is regarded as a particularly good one, because Mr. Kayzer is regarded neither as a professional musician nor the representative of any concern engaged in the manufacture of musical instruments.

Nevada's Daughter.—A London journal says that the young daughter of Mme. Nevada, who is Mrs. Palmer, has been singing at her mother's musicales, given in Paris, proving that she has inherited her lovely voice and artistic temperament in a marked degree. Dr. and Mrs. Palmer are very fond of little Mignon's talent, and are cultivating it in the best manner. But they say she shall never sing in public. The other day the Palmers gave a brilliant entertainment for the Landgrave of Hesse and his cousin, the Princess Paul of Mecklenburg-Schwerin, when Miss Mignon sang Schubert's "Ave Maria" after her mother had sung some new melodies by the Count de Fontenay and Bemberg.

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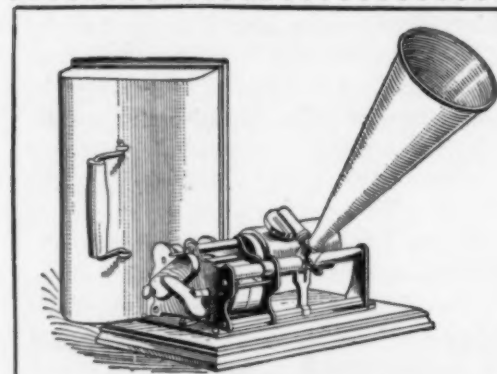
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EDITED BY JOHN C. FREUND

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THE ONWARD MARCH.

There are people who will tell you that the world is going back all the time; that things are steadily growing worse; that it is "Progress and Poverty," and not "Progress and Wealth."

They point to the growth of trusts, syndicates and millionaires, and, contrasting it with the misery that exists in many places, exclaim: "It is an evil time. All is corruption!"

"It would not do for them to make such statements before those who have any knowledge of history, for if history teaches us anything it is that there has been constant growth, constant progress, and a constant improvement in the social and intellectual, as well as in the material, conditions of mankind.

It isn't true that it is harder to make a fortune to-day than it was twenty-five years ago. It is easier, because the appliances and conveniences of life are greater and better to-day than they were twenty-five years ago.

* * *

The luxuries of one generation are the comforts of the next and the necessities of the next.

A common mechanic lives better to-day than the emperors, kings and queens did, not so very long ago. The trouble with him is that he doesn't know it. In fact, you may say that ignorance is at the bottom of half the trouble of this life.

If in our schools they would teach children the history of social progress, and drop the nonsense about generals and kings and battles, we should have more content in the world.

We are an improvement on our forefathers. Every generation is an improvement. We live better and we think better.

We have more charity, and we have more hope.

Our very speech has changed. The vulgarities of George the Third's time wouldn't be tolerated to-day, either on the stage or in society. We have vulgar books and vulgar plays, but they are the exception.

The world is getting "cleaner."

And the best proof that I can give you of all this is the marked advance in the average duration of human life. That means healthier life, better life.

The civilized nations are no longer afflicted with plagues and scourges, as they used to be.

There is "law" and "order," and the greatest are forced to respect them.

"The brotherhood of man" is discussed in the public prints. It is no longer a subject for a few intellectual or religious cranks.

"Public opinion" asserts itself more and more every day. It makes itself heard even by a Czar.

* * *

"All of which is very nice," says the pessimist, "but look at the growth of the Trusts. Surely they mean the concentration of all wealth in the hands of the few, and thereby the impoverishment and consequent slavery of the many." Sheer nonsense!

The Trust is simply a stepping-stone on the road of progress.

Men are organizing Trusts to prepare for the public ownership of all public utilities.

First, we had the individual producer or business man, then came the firm, then the corporation, then the Trust or syndicate, all of which is simply organization towards a definite end.

The wealth created by the people belongs to the people; but they will not get it by confiscation or a wild scramble, but through the organization of all industries on such great, broad lines that "waste," whether in making or in selling things, will be eliminated, and finally "opportunity" for work and its fair return will be given to all.

* * *

Samuel M. Jones, Mayor of Toledo, a truly great man, sees this.

He says: "First, we shall have municipal ownership, then State ownership, and finally national ownership."

The curse of man is competition. The formation of the trust is going to do away with competition.



SAMUEL M. JONES.

Competition is going to give way to combination and co-operation.

Competition means man against man, and that means a frightful waste of energy.

Combination means the maximum of production with the minimum of cost.

When the combinations are all organized, the people will quietly take possession of them, in an orderly, legal way. There will be no bloodshed and there will be no confiscation.

The step will be taken as easily as we resumed specie payment, when we were ready for it.

* * *

The time is coming when four hours of work will be no idle dream.

The world is not working towards greater slavery, but towards greater freedom.

We are going to reach a time when the average man will no longer be a slave of industry, whether he is in an office or in a factory, from 8 to 6.

We are going to do something more than make and sell things. We are going to have leisure, opportunity for recreation.

We are going to be more at home and less at work.

We shall do more for our intellectual and spiritual life, because we shall not need all our energy to secure our material wants.

We shall not need to work ten and twelve hours a day to make a living, just as it does not take us nearly a week to go to Boston from New York, as it used to do.

But to reach this end we need not only co-operation and combination, but organization, organization so that we can produce the best results with the least effort and the least cost.

And it is this organization which the Trust men are now beginning to create.

The Trust makers are pioneers of progress.

They are working for the future benefit of man.

They are getting things ready for a higher and a better industrial life.

Perhaps not one of them sees this or knows this.

Probably every one is induced to do as he is doing solely by greed of gain or of power, but the end will be the same.

It may take centuries. It may not take half a century.

Look how nature has worked. How from the simplest cell, from protoplasm she has gradually, through an infinite evolution, built up man.

That is her material issue.

She has other issues: social, intellectual, moral, spiritual.

She will work out all these issues by evolution.

No power can stay her, for she is working according to the inexorable law of constant progress, though that progress can only be accomplished by struggle.

JOHN C. FREUND.

THE COMMITTEES.

The National Piano Manufacturers' Association of America announce the following committees for their annual meeting and banquet, which are to be in Washington next month:

General Committee of Arrangements for the Annual Meeting—N. Stetson, chairman, of Steinway & Sons, New York; Charles H. Parsons, of Needham Piano & Organ Co., New York; W. Dalliba Dutton, for Hardman, Peck & Co., New York; Robert Proddow, of Estey Piano Co., New York; A. H. Fischer, of J. & C. Fischer, New York; Robert A. Widenmann, of Strich & Zeidler, New York; Henry L. Mason, of Mason & Hamlin Co., New York branch; Henry F. Miller, of Henry F. Miller & Sons Piano Co., Boston; Fred. P. Stieff, of Chas. M. Stieff, Baltimore; Calvin H. Whitney, of A. B. Chase Co., Norwalk, O.; E. S. Conway, of W. W. Kimball Co., Chicago.

Dinner Committee—Fred. P. Stieff, chairman; N. Stetson, Robert A. Widenmann.

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Committee on Speakers and Reception—Henry F. Miller, chairman; Chas. H. Parsons, Robert Proddow, Calvin H. Whitney, E. S. Conway.

STENCILERS, BEWARE!

Mr. Henry Spies, the president of the Spies Piano Manufacturing Co., has been appointed on the April term of the Grand Jury.

The Hon. Joseph H. Choate, just before leaving New York, bought a Steinway grand piano, which will grace his London home.

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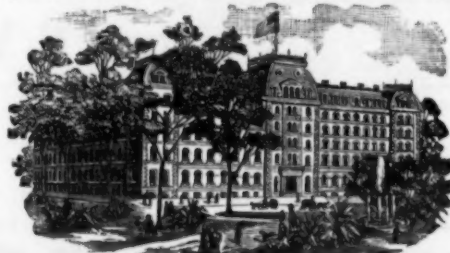
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